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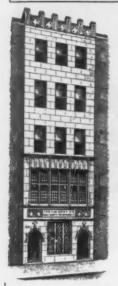
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music journal

EDUCATIONAL MUSIC MAGAZINE

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Editor

AL VANN

Publisher-Advertising Director

CONTENTS

EDITORIALLY SPEAKING	
THE ART OF HI-FI	Abraham B. Cohen
MUSIC IS THE HEART OF A CITY	Hon. Norris Poulson
THE MUSIC MAN BECOMES A REALITY	
RECORDS ARE BETTER THAN EVER	
WHAT COLLEGE DOES FOR A SINGER	
THE ACCORDION IN TELEVISION	Myron Floren 1
VIRGIL THOMSON ON THE HOUSE OF RICORDI	
THIS IS YOUR BOY	Fred Waring 1
NEW IDEAS IN PIANO INSTRUCTION	Robert Pace 2
PIONEERS IN MUSIC EDUCATION	
EUROPE LIKES AMERICAN MUSIC	
"HE LOOKED TERRIFIC"	Shirley Mackie 2
HOW IMPORTANT ARE ARRANGERS?	
CANINIO, THE SINGING DOG.	Seymour Mandel 3
HARMONY IN SIGHT AND SOUND	
FACULTY CO-OPERATION WITH MUSIC	
MUSIC OF CHINA, OLD AND NEW	
THE BALLET COMES OF AGE	Aubrey B. Haines 3
LESSONS OF ATHLETIC AND MUSICAL COMPETIT	ION Jack Dolph 4
THOUGHTS ON STRING TEACHING	Clifford A. Cook 4
SONGS OF THE NEGRO RAILROADER	Leon R. Harris 4
MUSIC AND READING	Daniel R. Chadwick 4
MUSIC IN THE SATELLITE AGE.	Vito Pascucci 4
THE TEACHER'S ATTITUDE	L. W. Echols 5
MUSIC EDUCATORS' ROUND TABLE	5
Conducted by Jack M. Watson; Contributors: Max T.	
Irvin Cooper, Mary R. Tolbert and Thurber H. Mad	ison Class Edde C
THE CHALLENGE OF JUNIOR HIGH SCHOOLS	Clark Eddy 6
WHY AN OPERA WORKSHOP?	Joe Conover 6
WOMEN CAN PLAY IN ORCHESTRAS	Florence K. Frame 6
APPRECIATION IS THE GOAL	Sanford W. Brandom 6
MUSIC IN A TECHNICAL SCHOOL	Baird W. Whitlock 7.
SINGING WITH OR WITHOUT WORDS	
WHAT ABOUT GYPSY MUSIC?	Endre De Spur 8
ANTIDOTE TO "ROCK 'N' ROLL"	Janice Hume Russell 8
GILBERT AND SULLIVAN IN CHURCH	Robert E. Cumming 8
CONCERT CRITERIA FOR THE PIANO	Vernon W. Stone 10
CLASSROOM TEACHERS AND MUSIC SPECIALISTS.	
CO-OPERATION IN STAGE PRODUCTIONS	Lee Benjamin 11
DO IT YOURSELF.	Elizabeth Searle Lamb 11:
IN AND OUT OF TUNE.	Sigmund Shaeth 19
BALANCED EDUCATION	
BALANCED EDUCATION	Lyman V. Ginger 13

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Editorially Speaking . .

THE program announced by the Music Educators National Conference for its biennial convention in Los Angeles must be regarded not only as a milestone in music education but as a major achievement for education in general. Beginning with a State Presidents' National Assembly, March 19-20, it progresses to a Festival Week of concerts, addresses, workshops, demonstrations, discussions, reports of standing committees and commissions, and an exposition by the music industry. All of this "has been planned and prepared to give a maximum of inspiration and professional assistance to all music educators in all areas and levels of the profession." But this program was created not only for music teachers but also for school administrators and classroom teachers.

At a time when militant campaigns are being carried on for more emphasis on the study of liberal arts, when our youth is being "pressured" for more work in the sciences, and when citizens' committees worry about Johnny's readin', writin' and 'rithmetic, this program proclaims to all that music education is an established part of general education on all levels from the nursery school through the college and university.

What is unusual about this convention program is not its breadth but its depth. True, its scope includes every facet of music in American life; but also included are reports of ten commissions composed of leaders in the field, who have spent years in preparing these reports.

It must be noted that this program has been planned, organized and administered by worka-day music teachers laboring with dedication. Without meaning to, they have created a kind of testament to the particular genius of the music educator. They have demonstrated again that peculiar combination of talents and skills that might be summed up as musician-performer-teacher, or salesman-organizer-administrator and, as the *Ballad for Americans* puts it, "all this and lots more."

This is not to say that the convention will be different in all respects. The "politicians" may still carry on a back-stage struggle for power; we may still see some demonstrations of the "same old thing", and some people may spend more time in debate under the hotel palms than they do in organized discussion. But all of this will be in spite of the well-structured program.

With such a beginning for MENC's second half-century, can there be room for improve-

ment? New goals for a new era have already been stated, and we know that responsible leaders are concerned with a number of needs. Among them should be the closing of the gap between two decided factions. On the one hand, we have the "musicians" who, believing that the old way is the best, teach "solid technique" as the road to musical learning, and, on the other hand, we have the "educators" who, believing in "happy music lessons", give daily demonstrations proving that children are musical. A common ground must be found, which is not a middle-of-the-road compromise but one that is based on new scholarship in music and psychology. Furthermore, let us make a place for those with new ideas, remembering that our pioneers in the field were organizers but never "organization men".

'HIS issue of Music Journal naturally emphasizes materials of educational value, in honor of the MENC biennial convention, featuring an article by Mayor Norris Poulson of Los Angeles and contributions from such well known music educators as Robert Pace, Lawrence Perry, Clifford Cook, Carl Nelson, Jack Dolph, Clark Eddy, Shirley Mackie, Josephine Davis, Joe Conover, Lee Benjamin, Edwin Jones, Fred Waring and, for Jack Watson's Round Table, Mary Tolbert, Irvin Cooper, Thurber Madison and Max Ervin. Other serious writers on music include Virgil Thomson, Edward Downes, Abraham Cohen, Grace Phillips, Aubrey Haines, Baird Whitlock, Sanford Brandom, Daniel Chadwick, Endre De Spur, Albert Norton, Florence Frame, Vernon Stone, L. W. Echols and Vito Pascucci.

On the lighter side we offer the satirical Seymour Mandel, Leon Harris on folk music, Janice Russell, Elizabeth Lamb and others, with a discussion of the pictorial side of recorded music by S. Neil Fujita and some provocative statements by such universally popular musicians as Meredith Willson, Pat Boone, Myron Floren and Erroll Garner.

Once more *Music Journal* surpasses all previous issues in size, circulation and volume of advertising. We still believe in combining education and entertainment for the benefit of teachers, students and music lovers in general.



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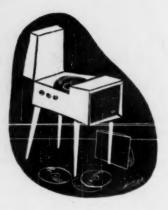
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THE ART OF HI-FI

Abraham B. Cohen

To define high fidelity would be to define art itself, for high fidelity is in essence a means of expression. Through the techniques of modern music reproduction, there is made available the key by which composer, conductor and musician may enter into closer rapport with the listener than was possible before. It is with this aspect of the communication of musical ideas, forms and technique, from the original score to the listener, that this brief comment is concerned.

In this light, of providing a bridge from the composer's ideas to the ultimate listener's consciousness. high fidelity has truly made a place for itself in the musical world. In consequence, music, its musicians and its listeners have achieved a new level of unity seldom attained in other art fields. The listener has become more than a listener. He has literally become one of the musicians, has in some small measure altered both the conductor's reading of a score and the composer's conceptions contained within the score. Through the technical devices of legitimate high fidelity, the listener has become an active participant-if only to a limited degree-in the musical efforts of the professional. It is almost as if one walking through an art gallery studying "pictures at an exhibition" were relieved of observing these masterpieces solely by the often dubious illumination pro-

Mr. Cohen, who is Engineering Manager of University Loudspeakers, Inc., of White Plains, N. Y., here supplements a more elaborate and comprehensive article on his which he contributed recently to the columns of MUSIC JOURNAL.

vided for him by the art gallery, but instead given the opportunity of spotlighting, highlighting, flooding, or washing the masterpieces with whatever lighting qualities would most effectively display the exhibition for him.

This personal approach to matters of musical reproduction is a most important consideration, too frequently forgotten. We are but human beings, subject to normal bodily growth, change and deterioration. Greying hair around the temples of men is not necessarily a mere sign of distinction; it is also fair notice that we have physiologically changed, that, shall we say, our hearing acuity has also changed. Yes, we have to say these things because they are the truth, but we must use the truth to our advantage.

The techniques to be found in high fidelity, though reasonably complicated from an electronic and acoustical analysis, are, however, essentially simple in application. Moreover, many of the principles about which the actual final reproduction of modern hi-fi is achieved are founded on time-tested techniques of the musical instrumentmaker. There is no question that a discerning musician recognizes that the instrument upon which he plays is, in the last analysis, a scientifically technical device. Whether it be a stringed instrument, a wind instrument, or a tympanic device, they were developed around basic laws of physics, vibration and acoustics, all arranged in orderly packaged mathematical equations. The musician, however, concerns himself with the final musical result, So, let it be also with our discussions of high fidelity. >>>

CONCERT OVERTURE

0

The first note sounds—
outer voices move
in their appointed rounds.
The theme is introduced—
the time is now.
Phrases interpose.
So seasons . . . years . . .
so storms and suns
move through life's theme
Toward bright bravissimos.
—Marjorie Bertram Smith



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Music Is the Heart of a City

NORRIS POULSON

Mayor of Los Angeles

WHEN the Music Educators National Conference holds its biennial convention in Los Angeles this month, it will be meeting in a city whose cultural achievements have long ago exploded the popularly-held, circumscribing limits of its artistic ability and sensitivity.

I would not be presumptuous enough to speak for all of the communities within the Los Angeles metropolitan area, so many of which lie outside our corporate limits, but having been asked to write this article in the broadest terms, I feel I would not be adequately complying with this assignment were I to bypass such communities in summing up our accomplishments in the field of music.

Only New York rivals the Los Angeles area as a center of chamber music performance in this country. Our Los Angeles Philharmonic Orchestra has worked its way up to being one of the finest in the land, and hence in the world. Our summer seasons of music in the Hollywood Bowl are likewise world-famed. No less than a half-dozen excellent community orchestras flourish regularly in the Los Angeles area, and our colleges and universities present opera workshop productions, concerts and recitals of an enviable variety and high standard of perform-

Here live or have lived such great artists as Schoenberg, Stravinsky, Ernst Toch, Erich W. Korngold, Castelnuovo-Tedesco, Bruno Walter, Heifetz, Szigeti, Rubinstein, Piatigorsky, Dorothy Kirsten and many, many others. I recall, for instance, that a year or two ago the Metropolitan Opera broadcast a performance of Mozart's The Magic Flute, which was virtually presented by Los Angeles musicians-conductor Walter and singers George London, Ted Uppman, Lucine Amara, Jerome Hines and others.

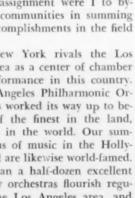
Symphony Players

It is no exaggeration to state that within 24 hours it would be possible to form a half-dozen symphony orchestras whose playing personnel would rival those of the top ensembles in this country or Europe, deficient perhaps only in lacking the discipline of playing together as a unit for a long period of time. (For this good fortune we can thank the stand-by orchestras of the major film and radio studios.)

We are zooming young artists into the performance perimeter with a continual consistency of artistic standards which has amazed the many audiences of Europe, where (alas!) so many of them must look for their initial "break-in." Leonard Pennario, Eugene List, Raymond Loewenthal and the recent and remarkable John Browning immediately leap to mind in the ranks of pianists. Their success could easily be paralleled by a listing of other instrumentalists and singers, and such composers as Leon Kirchner, Ben Lees, Ramiro Cortes and Peter

Concert courses are increasing in number and in popularity in the Los Angeles area, many of them (as at Occidental and Pomona Colleges) being conducted as a part of activities benefiting students, according to my information. Furthermore, the community orchestras in Pasadena, Inglewood, Santa Monica, Burbank, Long Beach and many other nearby areas are of high order, presenting anywhere from three to ten concerts per season. Our own Los Angeles Philharmonic Orchestra goes 'on the road" to a dozen different Southern California cities each season, playing anywhere from one to six programs in each city. These are in addition to the 18 regular concert-pairs, 13 nationally-broadcast "Symphonies for Youth" and another group of school programs, plus the eight-week season of about 28 concerts in the Hollywood Bowl.

So much for the review of Los Angeles area activities. Now to take a look at the local scene from another vantage point-one closer to home, so to speak-as Mayor of the City of Los Angeles. Perhaps I may be justified in stressing the work



This is the second of a series of articles by the mayors of leading American cities, all under the same title, the first having been contributed by Mayor Wagner of New York. It is particularly timely in view of the biennial convention of the Music Educators National Conference, which takes place in Los Angeles, March 21-25. Mayor Poulson is noted for his sincere interest in music and cultural matters in general, and his great city is well equipped to translate this enthusiasm into practical realities.

which our city's Bureau of Musica division of the Municipal Arts Department—has been doing since its

inception in 1944.

Regular readers of Music Journal may recall the series of eight articles in 1951 and 1952 which discussed the work of the Los Angeles Bureau of Music. Since that time there has been little basic change in the general scope of our city-sponsored musical activities. In 1957, for instance, the Bureau of Music sponsored 12 youth choruses and 14 adult choruses which met weekly (except during July and August) in all sections of the city. These were avocational groups, not connected with school or institutional activities, and membership was open to all without charge. During 1957 these 26 choruses gave 34 special concert-type programs or telecasts. Included was the first western hemisphere dramatized performance of Berlioz' L'Enfance du Christ (translated into English by Los Angeles' own Henry Reese, who did the translation for the Eugene Onegin performance which opened this year's Metropolitan Opera season) and a concert version of Puccini's Turandot. The youth choruses gave eight telecasts over a local station (one by the combined groups, which illustrated great works of art as reflected by Christmas carols) and are continuing with a weekly telecast in

In recent years our adult and youth choruses have given notable concert offerings of such rarely-heard works as Vivaldi's Gloria and the Berlioz Requiem at the Hollywood Bowl, Bruckner's Psalm 150 at U.C.L.A., the American broadcast première of Honegger's Une Cantate de Noël on the NBC radio network, and major scores by Vaughan Williams, Constant Lambert, Stravinsky, Mozart, Prokofieff, Wagner, Bach and Handel.

And on March 25 the M.E.N.C.'s delegates will close their Los Angeles convention by hearing our combined adult choruses in the Berlioz Requiem in the Shrine Auditorium. The performance is a project of the M.E.N.C.'s Commission on Community Music, of which our city music co-ordinator, J. Arthur Lewis, is a member, and it is being presented as a specific example of the type of production made possible (at no admission charge) by our Bureau of

Music as a result of its "citizenship through music" project to provide more music for more people.

For those whose voices are not adaptable to the discipline of regular choral work (and that definition, I must confess, includes me) we sponsor 12 community sings which meet weekly throughout Los Angeles, supplemented by a half-dozen sing units in various civic or medical institutions, and another half-dozen summertime sings on Sunday afternoons in our parks.

Community Sings

All of the regular sings follow a uniform pattern: they are administered by their own popularly-elected sing committees; the city provides director, an accompanist and (through the courtesy of the Los Angeles Board of Education) a meeting-place and piano in a nearby school; each program opens with a 45-minute session, which finds the largely "whole family" attendance singing familiar songs, and is followed by a 30-minute variety-type show period for which talented amateur entertainers volunteer their services. In a sense these sings reflect the old Chautauqua-type meeting and they very constructively function as unrestricted, admission-free 'mass membership" service clubs in their own communities.

Through these choral and sing

activities the Bureau of Music follows its primary purpose of reaching the largest number of citizens by stressing a type of musical production which can be enjoyed by the greatest number of actual participants.

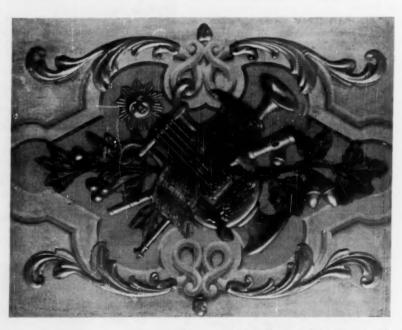
Other cities (such as New York and Baltimore in the East, and our neighbors – Burbank, Long Beach, Pasadena and Santa Monica, for instance) lay their stress on various other activities, or, like our Los Angeles County Music Commission, directly subsidize outstanding types

of professional endeavors.

But singing, though stressed, is not the aspect of the Bureau of Music which directly reaches the greatest number of our citizens. This is accomplished by our city-sponsored bands-five groups which have played approximately 1,100 concerts in Los Angeles to a total of more than 2,200,000 persons in the past decade. These bands, co-sponsored by Local 47 of the American Federation of Musicians (through allocations from the Music Performance Trust Funds of the Recording Industries) are heard Sunday afternoons from May through September on a rotating schedule in eight Los Angeles parks.

All of these activities, plus an annual "Artists of the Future" youth voice contest and a Civic Center

(Continued on page 121)



-Courtesy, Ringling Museum of Art, Sarasota, Fla.

The Music Man Becomes a Reality

MEREDITH WILLSON

SOME people seem to think that I have satirized the music business in my show, The Music Man, now running in New York. It is true that the leading character is a "con man," who comes to a little Iowa town and sells musical instruments and uniforms to a lot of kids, with the promise of starting a local band, and then tries to get away before anyone finds out that he knows nothing about music and could not possibly carry out his plan.

At least he argues against pool tables and falls in love with the local librarian, so he can't be all bad. Actually Bob Preston makes this high-pressure salesman quite an attractive person, even worthy of the affections of such a sweet little girl as Barbara Cook. Remember also that this rather fantastic story supposedly took place in 1912, which is more than 45 years ago.

Actually, the music industry is today doing in a serious and highly efficient manner all the things that my hero merely pretended to do, plus a lot more that he could never have imagined. Anyone would admit that getting all the kids in a community (and some of the adults too) playing musical instruments and singing together is very much worth while, even if the results are not always on the highest artistic level. What is

actually being achieved today in encouraging the widest possible participation in music is nothing short of astonishing.

There may have been a time when music dealers were not too ethical in their practices, aiming to get rid of their stock by hook or crook, without worrying too much about the permanent satisfaction of their customers. But certainly this time has long passed. It is difficult today to find anyone in the music business, whether manufacturing, retailing or promoting, who does not have considerable knowledge of this most popular of all the arts. In fact most of the important positions in the industry are now filled by experts, many of whom have had practical experience in playing, singing and teaching music.

Every publisher of sheet music has at least one or more musical scholars on his staff, conducting an Educational Department, quite aside from the skilled arrangers, composers and

Penny Ann Green and Eddie Hodges in "The Music Man"



copvists who are steadily working on the catalogue. These educational contact-people have usually graduated from teaching positions and are thoroughly familiar with the needs and the ideals of music educators in general. They conduct workshops, take part in clinics and give public demonstrations as required, besides keeping a finger on the pulse of school and college activity, so that they can make helpful suggestions to the companies they represent.

In the manufacture and distribution of musical instruments there are similar key people (no pun intended) who keep abreast of the latest developments in education and make it their business to know what local teachers and students want for their bands and orchestras, including specialists in pianos and organs, particularly of the electronic

Records, radio and television offer an additional field for educational experts, as well as practical musicians, and there is of course an increasing variety of accessories, including uniforms, choir robes, music stands, "risers," etc. Unquestionably the quality of all such materials has improved greatly as a result of the intense study of the educational field. One might include also such popular instruments as the accordion, the harmonica and the autoharp, once relegated to the position of musical toys, but now highly respected for their possibilities of performance

(Continued on page 79)

under Sousa and Toscanini and is now recognized as one of America's most versatile and successful musicians. His new show, "The Music Man," for which he wrote the book, lyrics and music, is the year's biggest hit on Broadway. In the past he has created symphonies, suites and band music, as well

Meredith Willson, composer, conductor,

author and radio executive, played the flute

as a number of hit songs.

Records are Better than Ever

EDWARD DOWNES

PERHAPS the most exciting de-tail in the musical life of this country over the past ten years has been the development of LP recordings. The constant improvement of the quality of the engineering that goes into the disks has made possible sound reproduction of a refinement almost undreamed of only a decade ago. The expansion of the recorded repertory of works, of performing artists and of composers, whose very names were unknown to the record catalogues ten years back, has been fantastic. Finally the quantity of disks manufactured and sold has become an avalanche. It may well bring about a fundamental revolution in our musical life.

Part of the refinement of high fidelity sound reproduction, which of course involves the whole giant industry of radio, phonograph and other play-back apparatus, has been due to the enthusiasm of hi-fi fanatics. Many a hobbyist took up hi-fi more for the super-sensitive sound reproduction than for the music itself, more for the realistic "ping" of the triangle, the scrape of the rosin on the violin bow, or the rainbow color of the orchestra, than for the spiritual profundities of Bach or Beethoven. Stereophonic disks, expected to be on the market in a matter of months, will give us still more realistic sound reproduction.

The quest goes on. Meanwhile many a mere hi-fi addict has become



-N. Y. Times Photo

a lover of music for its own sake. And we all have profited from improved recording techniques.

More exciting to the music lover are the riches in actual music which the LP catalogues now spread before us. Do you like the baroque music of the age of Bach and Handel? Let us take the great Antonio Vivaldi, whom Bach admired. Ten years ago you could have chosen among eighteen recordings of Vivaldi's concertos. A good showing, you say? Today you can choose from a hundred and fifty!

Do you love Mozart operas? Ten years back you were lucky to be able to buy one complete recording of his Marriage of Figaro. Today you may choose among four,

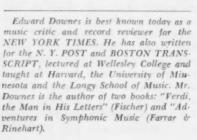
If your taste runs to modern music, the change is even more startling. Let us say you want to become acquainted with one of the most influential but least frequently played twentieth century composers, a true composers' composer, the Austrian Anton Webern. Ten years ago you could have bought only one single piece of his. Today his entire life work has been expertly recorded.

In fact, this is a great time for recordings of complete sets. Four companies have embarked on recordings of all Bach's organ works. One set is already complete on seventeen LP disks! Another company has set out to record all 555 of Scarlatti's harpsichord sonatas. Over two hundred of them have been issued on seventeen disks. When complete, the set may run to forty-odd records!

Do you prefer more standard classics? All nine of Beethoven's Symphonies have been recorded many times. His Fifth Symphony alone is available in twenty-two different recorded performances. Even Beethoven's rejected sketches for that Symphony are now available on LP. And you can round out your acquaintance with Beethoven with recordings of many previously unavailable works,

Or you can push back your musical horizen into the mists of the past. The riches of the Renaissance and Middle Ages are now abundantly available. You can buy two very beautiful but quite different recordings of a Gothic masterpiece, Sederunt Principes, written by a choirmaster of Notre Dame of Paris when that cathederal was still being built. It is worth noting that the newer and smaller recording companies are

(Continued on page 88)





the sound of perfection!

Mercury PRESENCE

HOWARD HANSON

"...the world's finest conductor of American music." ALFRED FRANKENSTEIN, HIGH FIDELITY MAGAZINE

(A) HANSON "SINFONIA SACRA"; THE CHERUBIC HYMN. ASTMAN-ROCHESTER ORCHESTRA & CHORUS, HANSON. MG50087

> (B) IVES SYMPHONY NO. 3: THREE PLACES IN NEW ENGLAND. EASTMAN-ROCHESTER ORCHESTRA, HANSON, MGS0149

> > (C) HANSON SONG OF DEMOCRACY: ELEGY: LANE FOUR SONGS, PATRICIA BERLIN. MEIIO-SOPRANO, EASTMAN-ROCHESTER ORCHESTRA & CHORUS, HANSON, MG50150

(D) HOVHANESS PRELUDE & QUADRUPLE FUGUE: LO PRESTI THE MASKS: SESSIONS SUITE FROM "THE BLACK MASKERS." EASTMAN-ROCHESTER ORCHESTRA, HANSON. MG50106

(E) HARRIS SYMPHONY NO. 3: HANSON SYMPHONY NO. 4. EASTMAN-ROCHESTER ORCHESTRA, HANSON, MGS0077

HOLLED MANSON MARD HANSON

FREDERICK FENNE

"A giant in his field ..." HAROLD ROGERS, CHRISTIAN SCIENCE MONITOR

(F) HOLST SUITES 1 & 2: VAUGHAN WILLIAMS FOLK SONG SUITE: TOCCATA MARZIALE. EASTMAN WIND ENSEMBLE, FENNELL, MGSOOBB

EASTMAN ROCHESTER SYMPHONY ORCHESTRA

- (G) HINDEMITH SYMPHONY IN B-FLAT: SCHOENBERG THEME AND VARIATIONS: STRAVINSKY SYMPHONIES OF WIND INSTRUMENTS. EASTMAN WIND ENSEMBLE, FENNELL MG50143
- (H) SOUBA MARCHES. EASTMAN WIND ENSEMBLE, FENNELL. MGBOOSD
- (I) AMERICAN CONCERT BAND MASTERPIECES. EASTMAN WIND ENSEMBLE, FENNELL. MG50079





What College Does for a Singer

PAT BOONE

TO MANY people it seems strange that a happily married, relatively successful young father of four finds it necessary to attend college classes regularly and to work determinedly toward a Liberal Arts degree. But to that happy young man it seems the only sensible thing to do.

To my mind a college education is a tremendous asset to any musician, and I have refused to allow either my family or my singing career to interfere with the completion of my studies at Columbia University. Not so long ago one of our national slogans seemed to be "It pays to be ignorant," and there are still some kids who apparently prefer to live by that rule.

Today, however, we are forced to recognize the fact that scholarship in general and a knowledge of the arts and sciences in particular can and should be of the greatest benefit, regardless of one's activity in life. The "egg-head" is no longer a "square." Our newest experiences in international affairs have emphasized that honored old maxim: "Knowledge is Power."

It would of course be absurd to insist that a college education is essential to the success of any musical performer. Statistics would probably show that most of the artists now before the public are not college trained, although one can easily think of some notable exceptions, such as Bing Crosby, Lanny Ross and Burl Ives. The point I am making is that a college background need not interfere in any way with the development of a musical talent up to the professional level, and that it offers many advantages both to the career-minded and to those who are willing to remain competent amateurs.

Athletics or Music?

Speaking of Lanny Ross, I remember hearing a story concerning his college days at Yale. He was a star track athlete as well as an outstanding singer, and he had a chance to represent the United States on our Olympic team, having defeated the best of the quarter-milers in the preliminary trials. But it happened that the Yale Glee Club was scheduled for a tour abroad under the direction of Marshall Bartholomew just when the Olympic Games were to take place, and Lanny had been selected as the featured vocal soloist.

It was a difficult decision to make, but in the end Lanny wisely decided that his future was more important as a singer than as an athlete, a decision which eventually proved entirely correct. Incidentally, the Olympic quarter mile was won that year by the man whom Lanny had defeated,—Ray Barbuti of Syracuse, and the American team came out far ahead in the track competition as a whole.

I am reminded also of another Yale athlete, Tony Lavelli, who was unanimously selected as an All-



-Photo by John Engstead

American basketball player while in college. But Tony is also a very talented accordionist, and when the time came for him to choose a profession he found his music more rewarding than his athletic ability. Actually he toured the world with the famous Harlem Globe Trotters, but played comparatively little basketball, although he appeared regularly as an entertainer between the halves and also as M.C.

Columbia University has a very strong Music Department, both in the undergraduate section and in the highly respected Teachers College. It is a privilege to live even temporarily in the same atmosphere with such musicians as Dr. Douglas Moore, composer of such operas as The Devil and Daniel Webster and The Ballad of Baby Doe, Norval Church, a great teacher, Robert Pace, specialist in class piano instruction, Howard Murphy, chamber music expert, and Harry Wilson, one of America's top choral directors, as well as a composer and arranger of distinction. It is a pleasure and an inspiration to remember that Columbia produced a musical team often called "the Gilbert & Sullivan of America," Richard Rodgers and the late Lorenz Hart.

I must confess that I have not taken full advantage of the many courses in music offered by Columbia University, since my college work has been largely along more general lines. But I can assure any aspiring young singer that his college train-

Pat Boone is not only one of the most popular singers before the American public today, but commands universal respect by his standards of living as well as of art. He has been hugely successful on radio and television, on records and in motion pictures and personal appearances, with such hit songs as the current "April Love" owing their popularity largely to his interpretation.

(Continued on page 75)

I am happy to be avong those whose art is enriched by the in comparable Steinway.

Expere List with his daughters Allison (left), 5, and Rachel.

Planist Eugene List with his daughters Allison (left), 6, and Rachel, not yet 2, in their home in New York City. Mr. List is one of the many world-famous concert artists who rely on the "incomparable Steinway."

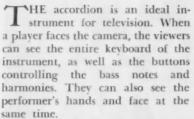


The piano of great artists inspires your students' best

HAVE YOU VISITED YOUR STEINWAY DEALER RECENTLY?
HE'S ALWAYS GLAD TO SEE YOU-DROP IN ON HIM

The Accordion in Television

MYRON FLOREN



This combination is absolutely impossible for a pianist. You could hardly imagine holding up a piano so as to show all the keys, with the pianist's hands moving over them, and if television wants close-ups of any such details, the cameras must keep shifting so as to concentrate on one at a time.

The visual and pictorial possibilities of the accordion are not only practical but even artistic, assuming that the exposure of the player's face will not be too much of a handicap. The elements of action and entertainment are likewise important, both in solo numbers and with a band accompanying.

It has been a particular pleasure to appear as soloist with so fine and popular an orchestra as Lawrence Welk's. This great leader is himself an outstanding accordionist and well aware of the potentialities of the instrument. He is not only an artist but a practical man, an executive of ability and a wonderful program maker. He knows by instinct what the public will enjoy, and to this intuitive genius he adds a vast accumulation of musical experience of all kinds, including practical dance music.

I am always assured of a splendid accompaniment when I appear with the Lawrence Welk band. Occasionally I have even had the pleasure of serving as a substitute conductor for guest artists. The musicianship of this group is quite impressive. There is a real reason for the high esteem in which they are held by the public, quite apart from the fact that they play attractive numbers in an appealing style.

Accordion Classics

When I am on my own, as in a solo recital or guest appearance, I like to experiment with a variety of musical styles, all of which seem to be practical for the accordion. There are many classics of the piano and other instruments which lend themselves effectively to the smaller keyboard and buttons of the popular "squeeze-box."

I always enjoy playing Chopin's Minute Waltz, perhaps because an accordionist can actually rush through it in exactly one minute. Most pianists take about a minute and a half, because of the strain on the left hand, which is automatically eliminated by the button-dashboard of the accordion. The reed quality in the fast melody of this familiar piece (often called "the waltz of the little dog chasing his tail") may

actually create a better effect than the percussive notes of the piano itself.

My repertoire includes a Fughetta by the organist-composer, John Gart, which is definitely in the Bach style and shows the possibilities of polyphonic music on the accordion. I have found audiences responsive to Sir Arthur Sullivan's Lost Chord and the Lord's Prayer of Malotte. There is also a Czardas by Monti, as well as the familiar Malaguena of Lecuona and Debussy's atmospheric Clair de Lune.

I often preface the playing of such a number with a short story, describing its content. This has proved particularly effective with such a number as Ferde Grofé's On the Trail. which is obviously "program music," with its imitation of a donkey's pattering hoofs and occasional brays. I sometimes wonder why concert artists in general do not use this simple method of direct communication with their audiences. Particularly when they are singing in a foreign language or playing an unfamiliar composition, a few words of explanation might work wonders.

There was a time when I would have been frightened to death if I ever opened my mouth and tried to speak extemporaneously to my listeners. I got over this terror by joining an organization called the Toastmasters' Club, a national organization composed of business men interested in public speaking, with a membership limited to thirty in each local club. Once a month each mem-

(Continued on page 117)

Myron Floren is a recognized star of television, records and personal appearances, best known through his association with the popular Laurence Welk program. He has composed and arranged much music for the accordion, and his Coral Records are a demonstration of the versatility and beauty of the instrument. He has won a number of awards in his field, including a recent MUSIC JOURNAL trophy as "television accordionist of the year."



As choicest trees in Mozambique are noted and marked for harvesting, so begin the notes that will eventually sing forth from a Pedler clarinet. Much must be done, however, before this voice will be ready for the concert. Even when the grenadilla wood arrives from this distant African country, it is still a far cry from being a clarinet.

Billets of newly arrived wood are stacked in a secluded out-of-doors area for aging. Slowly, over a period of not less than two years, the wood is allowed to become acclimatized to its new environment. It then goes into the Pedler factory, is rough-turned to shape, pierced lengthwise with a hole, and laid back to rest... this time, indoors,

After months have passed, it is again turned,

and the hole made a little larger. Once more it is laid to rest for several weeks. At this time, the maturing wood is given a high pressure bath of oil to penetrate and stabilize its structure. Finally, after more rest, the grenadilla is finished to microscopic dimensions of accuracy by skilled workmen, who are guided by the experience accumulated during nearly five generations of expert woodwind manufacture.

Like the voice of a Stradivarius, acquired through the years, the manufacture of a Pedler grenadilla wood clarinet cannot be hurried. But when completed, its aged perfection is ageless.

For the finest of clarinet performance, we suggest a Pedler. Available for your approval at local Pedler dealers, or write-

THE PEDLER COMPANY ELKHART, INDIANA



Virgil Thomson on the House of Ricordi

'HAT brilliant writer and com-THAT printant water poser, Virgil Thomson, was asked by the editor of Music Journal to write something about the famous House of Ricordi, which is this year celebrating its 150th anniversary in the music publishing art and business. Mr. Thomson, who has recently been in virtual retirement as a literary figure, concentrating on the creation of music, with some conducting and public speaking thrown in, hesitated to accede to this request, perhaps because of an honest doubt as to his ability to handle so large a subject within a limited space.

A compromise was finally effected by way of a personal letter to the editor, written in the familiar and perhaps uninhibited spirit of an old friend, and, as this letter impressed us as both stimulating and provocative, it is here published verbatim, with the writer's permission. Some statistics of the Ricordi anniversary are added independently for the benefit of those primarily interested in the factual side of this important event, Mr. Thomson's letter follows:

Dear Sigmund,

It was nice of you to ask me for an article about the House of Ricordi, and I wish I could gratify you. Unfortunately I know nothing about the firm beyond my own experiences, which do not go back 150 years (the time of the firm's existence), and what I have read in various books and pamphlets, none of which is my own research.

My experiences have always been pleasant enough, I must say. I know well Dr. Colombo, of the New York house, the Messrs. Giacompol, father and son, who direct respectively the vast establishment in Buenos Aires and the Brazilian firm in São Paulo, M. Dugardin of Paris, and the young Nanni Ricordi of Milan. I have dealt with all their establishments professionally, and always I have been happy about the treatment. I have a good many publishers, about fifteen in fact; and I must say that Ricordis are among those whose accounting statements I have never even felt inclined to question.

Whether Rossini, Donizetti, Verdi, Puccini, and all the other great men whose works made the fortune of this house were similarly satisfied I do not know. But I do know that they mostly did not change their publisher, and I like to think that a longevity of 150 years could not have been achieved save through ethical practices.

Businesses have in general far shorter lives than art works. No publisher working today was publishing







-Photo by Concert Associates

in the time of Shakespeare or Milton or Cervantes or Molière or Sebastian Bach. Business is a fluid thing, sensitive to social change, to revolution, to political transfers of power, to economic crises. Libraries, art collections, and universities, as well as the buildings that house them, somehow manage to survive everything, even wars and earthquakes, tidal waves and fires. But very few banks and commercial enterprises functioning today in any country pre-date 1830.

In such a situation, one cannot but respect the integrity, the sagacity, the ingenuity, perhaps too the passion and the pride, that all went into the building and the preservation of this business. It is some awareness of these, I am sure, that makes everybody tend to trust any "old" firm rather than a new one, be its age no more than, say, a quarter of a century.

Ricordi is not the only "old" house still publishing music, though it may well be the oldest. Germany and France have historic catalogs too. In Austria, curiously enough, there is not one to my knowledge, in spite of Vienna's glorious musical

(Continued on page 74)

To create interest

To develop appreciation

Use

living

with music

by

ALLEN L. RICHARDSON AND MARY E. ENGLISH

A course of study in general music for

the junior high school.

LIVING WITH MUSIC, a functional and creative approach to general music in the junior high school, develops a comprehensive program of activities, exploratory experiences, and cultural background which provides a living pattern of learning for the modern pre-teen and teen-age youth. This pattern presupposes varying degrees of knowledge and ability, and admits to no limit of possible accomplishment under the guidance of a resourceful and imaginative teacher. Active, individual participation must be the keynote for any successful plan in this area. Through careful attention to comfortable vocal ranges, provision for all kinds of instrumental integration and keyboard experiences, and opportunities for personal expression in many suggested correlated activities, a maximum participation level is achieved in this volume.

Dept. I

MUSIC PUBLISHERS HOLDING CORP.

619 West 54th Street

New York 19, N. Y.

This Is YOUR Boy

FRED WARING

SOME years ago, during a concert for the Music Educators National Conference at Atlantic City, a young man stepped downstage from our glee club and sang. What he sang I can't recall. How he sang it is a matter of distinct and pleasant memory.

When he had finished, the nineteen thousand in the great hall responded with a warmth that would have delighted any established star. No professional could have minimized such recognition by a group of music educators. It was then that I had the exciting pleasure of saying, "Ladies and gentlemen, this is your boy...not ours!"

He was, indeed, their boy—a high school senior from upstate New York, who had, in the normal American process of acquiring an education, learned to sing so well! I have often wondered if these music educators would have been so enthusiastic about their own handiwork if the boy had been introduced before his song. As it was, confronted suddenly by such a symbol of their purpose and accomplishment, they cheered.

Our long and intimate contact with music educators through our Music Workshop and Shawnee Press sometimes presents us, also, with too many trees and not enough forest a preoccupation with things that

Fred Waring scarcely needs an introduc-

tion to music lovers and educators. He has long been established as a stor of radio, tele-

vision, records and the stage, as well as a

leader in the publishing and teaching of

music. His article is fittingly illustrated by

a picture of his own little boy, clearly al-

ready musically inclined.

need to be done, and too few rewarding glimpses of things that have been done. Occasionally I am brought sharply face to face with startling examples of such progress,

For the past six years we have been interested in the production of an all-collegiate summer show for the Department of Defense-assisting its able director, Dr. J. Clement Schuler of Amherst College, in any way we can, including the loan of a member of our production staff during rehearsal period in June. Since the show is built in Amherst at a time when our Music Workshop is busy at Delaware Water Gap, I, personally, have been able to see little of the work-although I have heard many fine reports of their splendid shows for the military forces throughout the world.

-Photo by Courtesy of Virginia Waring

Not long ago I found time to listen to some of the tape recordings of the group which, last summer, toured the Far East from the North Korean border to Formosa. I was completely amazed,—my first thought, "these are amateurs?"—my second thought, "amateurs or not, these are musicians!"

Twenty-five youngsters, representing nineteen colleges and, geographically, the whole continent, an unbelievable trumpeter from Oberlin, a completely polished saxophonist from San Diego State, a pair of beautiful voices from Washington and Tufts—other fine performers from throughout the nation! Amateurs they are and, interestingly, most of them, though well able to qualify as professional performers, want to teach!

I asked Clem Schuler if this group was typical of the many which had preceded them—who had traveled a quarter of a million miles and entertained more than half a million service people.

"The people we get each year are just a bit better than those of the previous season—largely because we are learning better how to find them. The group you have just heard is not only typical of the young people we have always had, but, more importantly, is typical of today's college music major. We had six hundred applications for this tour, all meeting a rigid set of requirements and recommended by their colleges."

If this is the stuff of which America's music is to be made tomorrow, I suggest that the music educator of today may face his passing problems

(Continued on page 96)

We extend a cordial invitation to all members of The Music Educators' National Conference to visit the Baldwin Piano and Organ Display, and see, hear and play the latest Baldwin contributions to the world of music . . .



BALDWIN GRAND PIANOS

ACROSONIC SPINIT AND CONSOLE PIANOS

HAMILTON STUDIO PIANOS



"America's First Family in Music"

Organs

BALDWIN FLECTRONIC ORGANS ORGA-SONIC SPINET ORGANS

THE BALDWIN PIANO COMPANY CINCINNATI, OHIO

Be sure to ask for your complimentary copy of "The Parents'
Primer"... the booklet so many music educators throughout the
country are finding to be a valuable aid in their teaching program.

New Ideas in Piano Instruction

ROBERT PACE

HE increased demand for piano both as a basic part of the public school music program and in private studios has necessitated enlarging the scope of the Piano Committee's work. As we view our musical team at the local, state and national level, we realize that we must be ready to serve the public school consultant and the classroom teacher as well as the college and the private piano teacher. The piano, widely used as the basic resource instrument of the public school program, provides an easy access to melody, harmony and rhythm through the three educational senses-sight, touch and hearing. This Keyboard Experience approach, as it is generally called, not only provides the basis for lasting musical enjoyment but also meets the most rigid test of good instruction from the standpoint of child development. With the frequent requests for information on Keyboard Experience, the Piano Committee will shortly undertake a series of pamphlets which will have practical suggestions for teachers at any grade level. The piano as it serves as an audio-visual frame of reference for the entire music program should produce far-reaching results in the entire music program of any school system. The film, Keyboard Experience in Classroom Mu-

sic, sponsored by the American Music Conference, shows what a third grade classroom was able to do in the relatively short period of six weeks.

It is not enough to talk about what we hope to accomplish in the public schools. We must go beyond this and prepare better musicians at the college level. As reported by various members of the Piano Committee, we are now preparing untold numbers of people to teach music in the classroom. Music consultants who have a practical acquaintance with the keyboard through sight-reading, improvisation, transposition and a fair degree of technical facility are in constant demand. The program does not stop here. It goes on to include the so-called "piano major," whose background in the past has been pitifully narrow. He too can

benefit from greater keyboard versatility, plus much greater knowledge of keyboard literature. All of these processes are accomplished through good group instruction.

How rapidly our expansion will take place depends on how rapidly we can produce adequately trained people to fill the jobs that now exist. In short, we are on the threshold of a musical era which has great promise, and it is exciting to say the least.



-Courtesy, Fredric Vonn, pianist-comedian

Dr. Pace has been in charge of piano instruction at Teachers College, Columbia University, since 1952. He has directed films on the subject of music education, conducted various workshops and served as music consultant to many schools and colleges. He has published several important books and is now preparing new material for children, in addition to heading his own laboratory studio in Scarsdale, N. Y. Dr. Pace is National Piano Chairman of MENC.



The British are often accused of "gilding the lily."

Their fine motor cars are built so well they become heirlooms. Tweeds last a lifetime. And the leather-goods of Britain have a way of improving with age. Now... they are building a professional B-flat clarinet that also has been pampered to perfection... a clarinet that's destined to win the hearts of accomplished musicians. It's the inspired 8-10 by Boosey & Hawkes. Price, just under two hundred dollars. Performance, just out of this world! Write for advance information—or examine the instrument in Bruno's Exhibit 91-94, Galeria Room, Biltmore Hotel, MENC National Meeting in Los Angeles.



C. Bruno & Son, Inc., 460 West 34th Street, New York, or 1100 Broadway, San Antonio, Texas. In Canada: Boosey & Hawkes Ltd., Toronio.

Pioneers in Music Education

ALBERT C. NORTON

HE Centennial Convention of the National Education Association may be remembered most by the musical pageantry of Schools on Parade, dramatized by 2500 students, with solo, chorus and orchestra. We were literally carried back to Old Virginia, My Maryland, the Old Kentucky Home, the Swanee River and to the Pilgrim Psalms; indeed, back to the first meeting of those Founders in 1857. There was no music or pageantry then; but there was a recognition that music has a part in life and character, wherein the schools must share. Those delegates were familiar with the Psalm Books used at home and school, and with the occasional short-term "singing schools."

Years of revolution in Europe had brought freedom lovers to these shores with their folk songs and melodies of the masters. So we hear of the Cecilia Society first established at Charleston, S. C., and of the Pennsylvania German singers of the Wissahickon and Bethlehem, with their lines from Bach, Beethoven and Mozart. The school "Readers" of 1857, of Sanders and McGuffey, contained an abundant supply of literary gems, some set to music for singing.

Horace Mann, called the Father of American Education, was alert to the character-building qualities of music. In Europe he had studied the methods of Pestalozzi. Best of all, he was expert in locating talent for developing his ideas. As organizing secretary of the Massachusetts Board of Education, his opportunity was at hand. Reports had come to him of a Massachusetts youth, one Lowell Mason, born in 1792, serving as a bank clerk in Savannah, Ga., but gaining a reputation as organizer of

church choirs and singing schools, and as arranger of melodies from the masters. An invitation, signed by Horace Mann, was enough. The young man returned to his native state, soon to be known as the Pioneer of Musical Education in America. According to custom, he too studied in Europe, and returned to apply the principles of Pestalozzi to music: "The sound before the sign, hearing before imitation, one thing at a time—for mastery, practice before theory or principle, and appreciation before expression."

His published Music Letters from Abroad reported on the new methods and received a wide circulation. Soon he was organizing classes for children, adults and teachers. The demand grew. In 1827 he was chosen President of the Handel and Haydn Society, and in 1832 joined in found-

ing the Boston Academy of Music. Lectures, exhibitions and concerts followed. Normal courses were started for teachers.

With an older contemporary, Thomas Hastings, who had founded choirs and classes along similar lines in New York, he joined to organize the New York Normal Institute. Many times thereafter the two men collaborated in song composition. Of the many hundreds of Hastings' hymns, we name just one, written to Augustus Toplady's words: Rock of Ages. Upon Lowell Mason New York University conferred the Doctorate in Music, the first to be granted in America. On his return to Boston in 1836 the position of Director of Music Education awaited him.

Music became a definite unit in the school curr culum, and it is to be noted that sacred music predom-



-Courtesy, CBS-TV "Let's Take a Trip"

inated. Manuals of method, song collections, instrumental and choral numbers were issued, attaining nationwide circulation. Cities and states, using Mason's methods as a model, organized departments of music education. Music halls and opera houses were built, one of them, to accommodate public demand, the Philadelphia Academy of Music, in 1857. Jenny Lind made her famous concert tour, and America was prepared.

Sons of Lowell Mason (by heredity and environment) gained distinction in music. William, born in Boston, 1829, appeared in public concerts as a boy. He too studied in Europe, taught, gave recitals, and, beginning in 1865, appeared in the Mason and Thomas Soirees of Chamber Music. He too entered the first rank of composer-teachers, receiving the degree of Mus. Doc. from Yale in 1872.

Henry, his brother, became a partner in the Emmons and Hamlin Organ Company, later merged with the American Piano Company, and eventually with the Aeolian Corporation. Two other Masons, Lowell, Jr. and Daniel Gregory, a grandson and distinguished composer, united to form Mason Brothers, publishers of Lowell Mason's and other contemporary works.

With such facts in mind, memory is aroused. We review the melodic literature of the past century, the collections for home and school, and especially the church hymnals. When we see the name Lowell Mason attached to the caption of a well known melody such as Bethany, Boylston, Cowper, Hamburg, Missionary. Watchman, to name only a few, and find each of these to be sacred and loved in our own spiritual life, then only can we realize the debt we owe to Lowell Mason, who brought the spirit of the masters, -and Great Master-within the understanding and appreciation of the common man.

If Lowell Mason's influence means that much to us, we can understand how much it meant to his pupils and the teachers of 1857. Of these the best remembered is William Batchelder Bradbury, born in Maine in 1816. In 1830 he came to Boston to study piano and organ, and there he came under the teaching of the mas-

ter. By 1836 he was assigned to teach in his native state. Reports came to the veteran Thomas Hastings in New York. Bradbury was called as organist-director at New York's Baptist Tabernacle. With Hastings he organized community singing classes, presented annual festivals, and succeeded in obtaining recognition for music in the school curriculum. His first song collection appeared in 1841. In 1847-49 he studied in Europe. He brought back new and improved methods in teaching, which he embodied in new texts and song books together with numerous original compositions. One collection, the Jubilee (1858), had a sale of two million copies. He wrote two notable cantatas: Daniel in 1853 and Esther in 1856. Of his many hymn tunes, it may be enough to mention He Leadeth Me and Sweet Hour of

George F. Root

Another pupil of Lowell Mason must be mentioned: George Frederick Root, also born in Massachusetts, in 1820, and later organist at Winter and Park Street churches and a teacher in the schools, from 1841. He too studied in Paris, specializing in vocal music and for a time writing songs under the pen-name of G. Frederick Wurzel. In 1858 he became partner in the firm of Root and Cady, Chicago, writing and publishing songs of the Civil War period. For some of these he called on one of his own pupils, the blind hymnologist, Fanny Crosby, to supply lyrics, such as There's Music in the Air, Rosalie and Hazel Dell. In the Chicago fire of 1871 the business was destroyed, but not Root's zeal as teacher and composer. Among his cantatas we should mention The Flower Queen, Daniel, The Pilgrim Fathers, Belshazzar's Feast and The Haymakers. Of his songs we still hear The Battle Cry of Freedom, Just Before the Battle, Mother, Tramp, Tramp, Tramp, and The Vacant Chair. In 1881 Root was awarded the Doctorate in Music by the University of Chicago.

With the establishment of a western base at Chicago, music had won its way as a profession, to be attained through the schools and conserva-

(Continued on page 57)

I AM A HARP

I am a harp, Responding to the touch Of music's delicate fingers. Sometimes she carries me To great heights, Where I lie, a quivering thing, In an agony of tears.

Again she makes me laugh and sing, Following the Pipes of Pan Whither they lead; Through strange forests, Where birds with brilliant plumage Mock me; Beside the brook That skips with nimble feet Gaily from stone to stone, Over the purple mountain peaks, Where the sky, bending, Gives me benediction.

Then music with a wanton touch
Sends me into a blind passion;
I become a mad whirling thing
Caught in anger's ecstasy;
I hear thunder,
See scathing blades
Cleave the sky;
I dance in scarlet abandon,
Turning and twisting
To the intermittent beat of the tomtom
An Indian gone beserk;

My body painted vermilion And cobalt, Feathers in my dusky hair. Then comes a softer cadence, A delicious languor descends upon

Like a silver mist;
I slip quietly into the coolness
Of night,
To find love waiting.

-Florence Eakman



Mary Jo Herbert

Europe Likes American Music

ERROLL GARNER



MY recent trip to Europe was quite short, but very fulfilling. I went over for five weeks to play concerts in Amsterdam and Brussels, and to appear for three weeks at the Olympia Theater in Paris.

Despite the fact that I'm sort of a reluctant traveler, and especially hated to be away from home during the Christmas holidays, I had a very rewarding time. The audiences of Europe were most kind to me. The theater audiences in Paris included young, old, "hip" fans, and so-called 'pop" fans. Really, it was a wonderful all-round music audience, and I'm happy to report that they responded to my program with great enthusiasm. The critics and press of Paris also were very warm. Indeed, I cherish the memories of some wonderful experiences with new friends there, as well as in London, where I spent two days as a visitor, though I didn't have the opportunity to perform there. In London, too, I found that people were very interested in my music, and very wellinformed about my records and background, I am anxious to go back there to play.

Throughout Europe, except for the language differences, I felt very much at home. The audiences there, as in America, are well-conditioned by listening to hi-fi recordings. They are completely alert to everything I try to say on the piano, and I felt they were with me all the way. Except that European fans have a higher percentage of camera bugs, I really felt as if I was playing to audiences at home. Music seems to be a language that everyone understands. I guess I'm very lucky to be able to play in so many languages, so to speak, and be understood.

On a personal level, the fans abroad showed me much kindness and hospitality. I had the privilege of hearing many of the jazz groups playing in Paris, Amsterdam, and London, and it made me feel good to know that there is such a free international exchange of musical ideas. Again, hearing jazz played by natives there made me feel I was at home.

After such a short trip. I can't make any sweeping statements about Europe. But my personal reaction is that it's a great country, and has many people who love music,—all kinds of music. In Amsterdam, I was invited to play a duet in the Carillon Tower of one of their oldest churches. Thousands of people were in the square, as the church carillonist and I played Christmas Carols.

Thinking back on the trip. I realize how full of warm experiences and memories it was. Really, from where I sit, the chief difference between America and Europe, musically speaking, is a geographic one. I'd like to play abroad as often as the opportunity presents itself. It's a challenge to be able to "get across" to every audience.

I hope that I'll be able to play again, in the near future, for those wonderful people, who made me feel so much at home, both musically and personally. In music, with people around the world, "vive la similarité"!

Erroll Garner is one of the most widely acclaimed musicians to emerge from the jazz genre. Completely original, he is also a very modest man and has hardly mentioned, in this article, the tremendous acclaim he touched off in Europe during his recent concert tour abroad. Garner won many honors there, including the French Grand Prix du Disque Award, presented to him by the French Academy of Arts. He now hopes to increase his concert and recording schedule, plus composition, including the score for a new ballet.



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"He Looked Terrific"

SHIRLEY MACKIE

SEVERAL years ago, I was the school band director in a small Texas town. On the opening day of the new school year, I visited the elementary school classes in order to get prospective students for the beginners' band. Commencing with the eighth grade, I worked down to the fifth grade, where I was startled to find a boy much larger and older than the other fifth-graders, crammed in a desk much too small for him. His size, however, was not the only feature of his appearance. He had a grimy face and hands, shaggy and uncombed hair, and the dirtiest clothes I had ever seen on

After talking to the class about music in general and band in particular, I told those interested to discuss the matter with their parents and to meet with me the following day. At the appointed time the class assembled and there, sticking out like the proverbial sore thumb, was Will -the overgrown, unkempt boy of the fifth grade. Will had brought a note from his dad saying, "We don't care if Will are in the band, but we ain't got no money to buy no music are no horn." When I dismissed the class, I learned from the fifth grade teacher that Will never attended school regularly, that his family were known around town for not making any attempts to improve their exceedingly low standards, that they never attended church, and they had "questionable" morals.

After thinking about the boy and his background, I did exactly the opposite of what any "right-minded" band director would have done. I gave Will the big, shiny, new tuba the band sponsors had just purchased. We were expecting almost anything to happen. In fact, I had visions of having to pay for that tuba personally if any damage occurred, However, my fears were unfounded. Will was quite proud of that horn. He practiced every day and carried the heavy instrument as though it were a precious jewel. His school attendance record appreciably improved; he was there right on time every day.

Tale of a Tuba

Everyone in town said that Will's enthusiasm wouldn't last,—that soon he would drop everything and be back in the same old rut. But that tuba was doing a lot more than we realized. One Sunday morning, on the way out of church, Will grabbed



-Courtesy, Ringling Museum of Art,

my arm and said, "Hi, Teacher! Bet you're surprised to see me here; I even went to Sunday school." I rose to exaltation at that very moment.

About the time be began going to church, Will discovered soap and water and the value of a comb. Each day I found some improvement in the boy,-combed hair, clean face, hands and fingernails. Still there was the problem of the dirty clothes. Because children have the gift of brutal frankness, Will suffered pangs of torture. He was the butt of every joke: he was classed as "dumb" because he was so much older than his classmates, and he was teased about his dirty clothes and about the social habits of his family. Occasionally these things were literally thrashed out in free-for-alls. After each fight was settled, Will in his torn and now dirtier than ever clothes cooled off his anger with diligent practice of long crescendos on the tuba.

At the end of the semester, Will had progressed so rapidly on the big bass horn that he was promoted to the advanced band. With this promotion came prestige and his pride began to take on an external appearance. He wore cleaner clothes, polished his shoes and spoke more kindly to his fellow students and teachers. Everyone began to take notice of the improvement in the boy. It was obvious that he was doing his own laundry-somewhat awkwardly-but he was radiant compared with what he had been. The people who had always been the first to talk about his terrible appearance were now silent. They couldn't be-

(Continued on page 130)

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How Important are Arrangers?

LAWRENCE PERRY



RECENTLY our leading newspapers carried a front page story with a Moscow date line which tells of the Russian "shock" at discovering that their leading composers of songs and scores for motion pictures were using hacks to arrange their works. There can be two interpretations of this news story and the prominence given it. Either we are laughing at the naiveté of the Russians, or else we, the general public, are not aware of the importance of the arranger in America's music industry

To begin with, our arrangers are not hacks. They are highly competent specialists, who are regularly employed by conductors, composers and publishers at good salaries or fees. Even the free-lance arrangers are regularly employed, because commercial music would be nothing without them.

Consider what happened in 1936, when arrangers, copyists and proof-readers went on strike with demands for higher pay and a union "shop". The music industry came to an abrupt halt. Today, Broadway's orchestrators are paid by the page, as are those who assist them, and all these men must be members of the Musicians' Union, which establishes contract rates.

Consider, also, what the Broadway

musical theatre would be without the expert services of Robert Russell Bennett, Ted Royal and Don Walker, for instance. Bennett, of course, is best known for his work on the Richard Rodgers scores; Ted Royal is represented at present by Happy Hunting and Don Walker by the popular Music Man. These men, working under the pressure of time in scoring a "musical", often employ other arrangers to help them. In fact, both Ted Royal and Don Walker entered show business as assistants to Russell Bennett.

Just as Bach, Handel and other composers of yesteryear gave their keyboard men and musical secretaries a figured bass part from which to "realize" the score, so today's Broadway composer gives his arranger a "lead sheet". Such a sheet contains the melody line only, but the indications of the harmony to be used are marked by chord symbols written above the melody. These symbols are the same as those seen in popular sheet music but, of course, without the guitar tablature.

Completing the Score

Rehearsal pianists work from these sheets, as does the orchestrator. When the show is "set", with the dance routines worked out, the arranger begins the complete scoring. From the twelve to twenty songs used in the show he extracts and "works" the music material to accompany the dance routines as well as that needed for bridges, ent'ractes, etc. From all of this, he finally

contrives an overture, thus completing the score which he, in every sense, has "made".

The use of such specialized talent should not in any way reflect on the musical competence of today's composers, any more than it did in the time of Bach and Handel. Jerome Kern, for instance, was trained at the Leipzig Conservatory, Cole Porter at the Yale and Harvard Schools of Music, and Richard Rodgers at the Institute of Musical Art. Even Leonard Bernstein, who does his own scoring, gives program credit to those who assisted him with his arranging chores.

Not just the theatre, but the whole of the music industry recognizes the importance of the arranger. There are those who believe that the popular sheet music is done in the musical hand of the composer. Not so. Even those grade-three piano parts are done by special arrangers, often in the person of a musical editor, as in the case of Doctor Albert Sirmay at Chappell & Co., Inc. While we are at Chappell's, have you noticed that while the piano part is done by Sirmay the choral arrangements are made by William Stickles? If an orchestral medley is to be published, Bennett may assign this to another arranger on his staff.

The movie, The Glenn Miller Story, has probably done more to make the general public aware of the arranger's role than any other single force. The movie tells of Miller's work in dance bands, of his search for a new sound, and of the

(Continued on page 107)

The author of this frank discussion of a little known angle of music in America is a member of the faculty of Hunter College, New York, and a conductor, composer and arranger in his own right. Dr. Perry is an active member of MENC and now also on the staff of MUSIC JOURNAL.

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Caninio, the Singing Dog

SEYMOUR MANDEL

ALL in all, I guess he's happier now. This life is quieter and more natural for the little guy."

One could detect just a tinge of regret in the voice of Horace Branscome as he spoke these words.

"But I wouldn't have missed the fun we had for the world," he added.

"It started when a neighbor of ours gave us this Chihuahua pup. You can imagine how small he was! She couldn't keep him because she was allergic to dog's hair. Never knew it before. Anyway, she was glad we could take him."

"He was a sad little fella," Mr. Branscome continued. "And I guess he seemed like any other little Chihuahua puppy except for one thing—his bark. It was the weirdest sound you ever heard. Didn't sound like a dog's bark right from the start.

"It sounded so much like singing that my wife and I thought of calling him 'Pagliacci.' You know-like in the opera. But my wife said the clown in the opera is called 'Canio' and our pup is a canine so let's call him 'Caninio.' And that's how we got the name." Mr. Branscome laughed.

"There are those who say that Caninio sang opera right from the start—you know—without studying. That's a lot of hokum. He had lessons, all right. When we realized that the pooch had talent, naturally, we began looking around for a teacher. So we took him to this German professor who labeled Caninio a bari-

tone. He went to this teacher's studio for a couple of months but he wasn't getting any place. I knew something was wrong. Then a guy I worked with told me about this Italian teacher he heard about that teaches all the top singers. That, of course, was the great Maestro Café Espresso!

"Maestro Espresso was furious when he heard Caninio sing like a baritone. 'Who ever heard of a Chihuahua who was a baritone?' he demanded. 'A St. Bernard can be a baritone, a Chihuahua is a tenor!' And that was how Caninio's career really started.

The Purok Touch

"As far as promotion goes, the credit belongs to Purok. He thought of sneaking Caninio into Russia so that he could 'discover' the pooch on one of his trips there. He said it's always easier to promote an imported product. But then we began to hear weird reports about what they were doing with dogs in Russia, so we decided not to risk it. He eased



Caninio along with some small concerts and opera performances in the sticks—put him on TV a couple of times and then booked him to do the tenor solo in Beethoven's 9th under Fitropoulos. How did Fitropoulos put it when he first heard Caninio sing? He said, 'A dog with a voice like his is born once in a thousand years!!' Wasn't that something?

"Don't think it was all moonlight and roses for us trying to handle Caninio. He could be a problem.

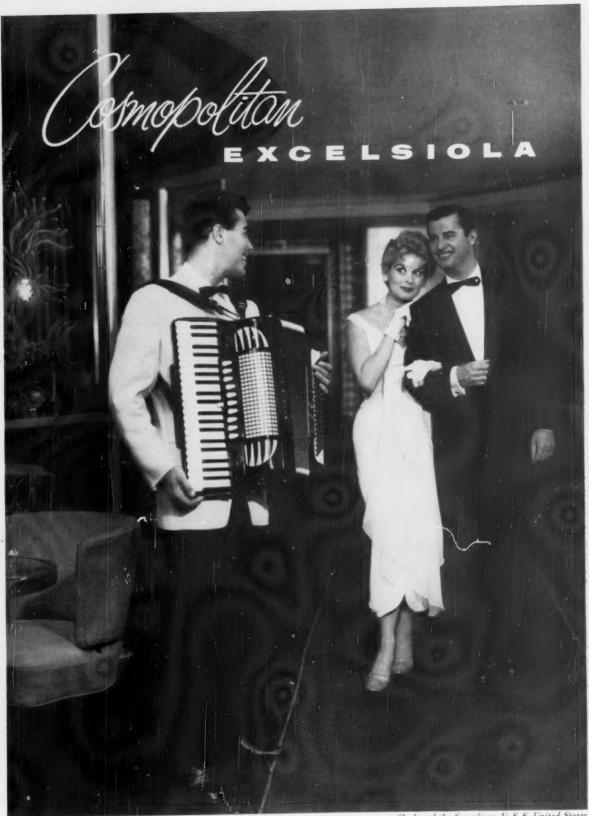
"He was definitely a lyric tenor. But he liked to sing the dramatic roles like Manrico and Otello, Truthfully, they were too much for him. Rodolfo or Pinkerton yes! But Otello definitely not! His voice was just too light. In fact, I can admit it now. Caninio's high C was never too good. But no dog ever sang a more stirring B-flat!

"Another source of trouble with Caninio was his love for TV. He sure liked to work before the cameras. Well, when Caninio became a member of the Cosmopolitan, the trouble started. Mr. Zing thought that singing popular stuff on TV was undignified for a leading tenor of the Cosmopolitan Opera Co. When the mess we were having got into the papers, Caninio got so mad, he tried to take a nip out of Zing. That's when Zing cancelled his contract. We weren't worried because they wanted our pooch to sing over at La Scala, which he did, you'll remember. But the following season, they wanted Caninio back at the Cos.

"Boy, I'll never forget the scene backstage after Caninio returned. Zing came back after Caninio's first

(Continued on page 120)

Mr. Mandel, who is acquiring an increasing reputation as a musical satirist, wishes it clearly understood that the characters in this story are purely fictitious. Any resemblance to living personages or firms is entirely coincidental.



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Harmony in Sight and Sound

S. NEIL FUJITA

DEMANDS 'are constantly being made by more people for expressions of beauty, knowledge and the practicality of things created through science, music, art and government. How these expressions are interpreted creates a pattern of varied but unified efforts of people performing functions for the satisfaction of others, based on their receptive ability.

With the advent of long-playing records, some ten years ago, the package for an album inspired and opened new areas of expression for many graphic artists, designers and

photographers.

For each album, titles are carefully selected and simplified to convey the varied music of Tchaikowsky, Chopin, Beethoven and other great composers to more people. The idea of a cover project is then commissioned to a craftsman; whether he be a graphic artist, illustrator or photographer, the art product is decided by the very nature of the music itself. The art director must necessarily determine what artist might be able to express the emotion of the score.

For example, we have commissioned such painters as Rufino, Tamayo, Ben Shahn, Stuart Davis, Eugene Berman and many others to decorate the surfaces of album packages for classical pieces as well as jazz. Occasionally we have reproduced prints by Paul Klee and Joan Miro, but a more concrete form of innovation in art is still to come in this area of creativity. Could not this be true likewise in the field of music, as the tools of a designer are based on form, space, line and plane?

Definitions of spoken words vary, but the rudiments of design, stemming from key words such as harmony, contrast, opposition, interweaving, interlocking, texture, patterns and color, remain constant. Of course, these are only words describing the fundamentals of design, for the approach to any creative work will probably continue to represent stages of experimentation. Personally, I feel this is an exciting part of creating something, not the beginning nor the end but what happens in between or what holds both ends together.

It might seem rather absurd to think that attempts are made to depict music's aesthetic values through another form of art, and we may wonder at the importance placed on the designing of a package that merely covers and protects some great musical masterwork. A design for an album package must therefore recognize and appreciate certain functional and emotional requirements, inasmuch as it precedes the expression of the music itself. It must employ dignity, taste and understanding, with each step toward its consummation. Design in this case is never meant to conflict with the conception but works in harmony with a given recorded idea.

on the Tchaikowsky Fifth Symphony. I take this as an example because it is a very popular work in the classical repertoire and the second movement has become equally famous in the popular repertoire under the title Moon Love. The purpose of making this music available to the public must be made clear from the beginning; whether the entire symphony is recorded by an 85-piece orchestra under the baton of an eminent conductor, or the second move-

ment is performed by a smaller

group. Generally, research is made

on the historical data of the music

Let's assume that we are working

and the composer. In the final analysis, you try in some degree to capture the essence of a particular era in relation to its culture, mood and tempo.

These are but a few of the logical elements that go into the making of a package, and we still have not given any consideration to the conductor, the orchestra and the artist, who are in many cases the primary reason for the success of a recording.

Certain other factors determining the final form of a cover are based on the efforts of a designer working in close unity with the creative people of Artists and Repertoire. Nothing in relation to a piece of music should be left ambiguous. It is here, in this concentration of minds, that ideas are formed and carried out.

The steps that follow are equally exciting and important, for with each contrasting release of new albums, the creative salesman generates vitality with merchandising concepts, to put the observer in harmony with the purpose of the album.

As long as the cover of a recording can remain to some extent a surface for an artist to express music and a part of himself, it will continue to assist in bringing the joy of classical as well as unfamiliar compositions to a constantly increasing audience.



S. Neil Fujita is Director of Design and Packaging for Columbia Records. He is also a free-lance design consultant and a painter, and has taught design at the Philadelphia Museum School of Art. He has had several one-man shows of his paintings and won awards from the Art Directors' Clubs of New York, Chicago and Philadelphia.



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LA CLAIRE

Faculty Co-operation with Music

EDWIN W. JONES

You see it frequently. Many music teachers have been hurt by it. For many it stands directly in the way of their success. What is it?—Faculty distrust!

"I don't know exactly why," a faculty member confessed to me recently, "but I have a sort of distrust concerning music teachers."

I was surprised. This lady had been-in the main-especially courteous to me and our music depart-

"Why?" I asked.

She looked around. "Come into my room," she said. "I feel a speech coming on."

When we were seated she went on: "You music people are a selfish group. You disrupt our schedule. You get the youngsters all excited. You don't seem to realize our work is also important. You want Johnny for practice whether he's got his arithmetic or not. In short—you music teachers want to put on a big show; get all the applause and—to heck with everything else!"

I was surprised. Then I got my bearings. "We music people are a bad lot, it seems—" I said, with a smile.

We talked for some time. When we parted we were still friends, but I began to see her viewpoint more clearly. We music instructors are not always skilled in "faculty relations." And we could use some of this skill. Faculty support helps!

"Try to secure the support of the rest of your faculty," a leader in the field of music education once told me. "Once you experience a whole-hearted faculty support of your music program, you will never want to be without it."

Another educator says: "When

others work with you, your objective is more easily reached and the quality is higher."

Should we be concerned with the making of enemies?

"Never make an enemy—if you can help it," an important business executive once said. "You hurt yourself if you do."

I looked at him. "But that's im-

possible. You're bound to make some enemies."

He smiled. "Make friends," he persisted. "Be kind to everyone. You can always use friends."

Where to start? The ideal time to start building friendly relations with another faculty member is the first time you meet him. You can speak

(Continued on page 56)



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Music of China, Old and New

GRACE D. PHILLIPS

IN China today your nerves are wracked by the noisy street bands, the incessant beat of drums and the wailing of violins at weddings and funerals, and you wonder how such jargon could be called music. You listen to the street violin and try to understand its playing. The bow see-saws back and forth over monotonously few different notes and you give up. It just must be that the Chinese are not musical!

In ancient China it was different. About 3000 B.C. her people had over seventy instruments for making music. Three of them were so basically important that the harpsichord, the grand piano and the pipe organ were developed from them.

"Music," said the ancient Chinese, "is harmony between Heaven and Earth." They wrote much about its value, and only those understanding music were considered fit to rule. It was extolled by Confucius and frequently made a part of his religious ceremonies. Music had a definite purpose, to educate and to promote morality, never merely to amuse.

In the Han Dynasty, 58-75 A.D., the rulers maintained three orchestras, one for religious ceremonies, one for royal archery contests and one for banquets. In the T'ang Dynasty, 620-907 A.D., the Government had ten orchestras, one with as many as seven hundred instruments. An out-door band had 890 players and forty-eight singers.

The wide variety of instruments in these early days is as astounding as their number. There were both wind and string instruments. Many were small—gongs, flutes, harps, violins. The sheng (or cheng), about a foot long, had a circular air-chamber from which projected sixteen bamboo pipes of different lengths. Each pipe had a valve which responded to pressure from a mouthpiece in the air chamber. It looked like a sort of teapot with pipes coming out of the top, the spout being the mouthpiece. This was the baby from which the pipe organ grew.

Chinese Lyre

The ch'in was a lyre with five silken strings. It was long and rounded at one end. This was the instrument which developed into the harpsichord.

The tsing had a four-sided sounding-box shaped wider at one end than the other. Its strings, in sets of three, got shorter at the instrument's smaller end. This was the beginning of the grand piano.



Wayne S. Kow, playing the Win Lu

The p'i-p'a had four silken strings. There were also cymbals, chimes, trumpets, a clarinet about twenty inches long, drums, big, little and medium, gongs and gong-chimes of many sizes and materials, flutes, vertical, horizontal and double, a guitar and violins. Chimes of jade, graduated in thickness, hung from a frame and when struck with an ebony mallet gave clear, sweet tones. Today gongs made of stone are called "musical stones" and are used exclusively in temples. Drums and trumpets run to enormous size and are much used for weddings and funerals. Still to be found in China are guitars, mandolins, fiddles, flutes, the sheng, the ch'in and the p'i-p'a, in their original form.

Western Development

It seems strange that the pipe organ, the harpsichord and the grand piano were not developed by the people who invented them. The Western world was destined to make these important contributions to music, while the inventive, musical Chinese still cling to their sheng, ch'in and tsing. A Chinese explains the reason.

"It is a fault characteristic of our people," said he, "that when we enjoy something we are contented and do not want to change it."

Other reasons besides contentment blocked Chinese progress in music. One was their devotion to symbolism. For instance, the length and width of the ch'in were each divisible by three, representing Heaven, Earth and Man. The top was slightly rounded for Heaven, while the bottom, the Earth, was flat. The five strings stood for the five ele-

Grace Phillips is a librarian by profession and spent two years in China, teaching at the Boone Library School in Wuchang. Her home is now in Denver, Colorado.

ments, wood, fire, water, earth and metal, while the pegs stood for the different phases of the moon. The p'i-p'a, a sort of mandolin, had four silken strings to correspond to the four seasons.

Musical instruments were of eight different materials representing the eight yang and yin principles, metal, stone, silk, bamboo, gourd, earth, leather and wood. Not only were the size, shape and material determined by symbolism, but in loyalty to the ancestors, they could not be changed. As the ancestors had known the instrument, so it must remain.

Sometimes Westerners are not so different. Americans have been heard to say, "What was good enough for my grand-dad is good enough for me."

The Chinese were the first people in the world to make a scale of seven notes, but they didn't find the octave till the Ming Dynasty, 1596 A.D. Their first scale had five notes, C, D, E, G, A, three of which did not correspond to our notes, but were a little higher. Still there was symbolism. The five notes stood for the five virtues,-benevolence, righteousness, propriety, knowledge and faith. Later, when the five notes were increased to twelve, the Yang and Yin philosophy became embroiled. Today their scale has eighty-four steps as compared to the Western scale of twelve. Their more prolific scale has notes in between ours, a little higher or a little lower, allowing for graces and curves unknown to us.

Chinese music was based upon the principle that Heaven and Earth, both with religious significance, were in perfect harmony. Three being the symbol of Heaven, and two of Earth, sounds of perfect harmony must be in the ratio of three to two. The pitch-pipes were so cut that the length of the second tube was twothirds of the first, and the third tube two-thirds of the second. This gave a perfect series of fifths, and any two notes from them must harmonize as do Heaven and Earth. This principle of harmony was of basic importance and the resulting sounds were accepted as a matter of

During the seventh century the Emperors Huang Ti and K'ang Hsi gave music the two classifications by which it is still known, theatrical



Instruments Used to Accompany Chinese Singers.

and religious. Theatrical music is characterized by high falsetto singing, religious music by its emotional quality, with the drum beating slow, solemn dirges and the violin wailing in despair. Religious music is called upon for all weddings, funerals and festivals. The intelligentsia of China have no regard for it, yet it survives as a degraded remnant of the past.

Foreign rulers came upon the Chinese scene before harmony had developed. On the whole the Manchus were highly appreciative of Chinese culture and made themselves famous for the way they readily adopted it. But they balked at Chinese music. Not being musical themselves, they could not understand it. Even if they had been musical, it might have escaped them. Orchestras were soon abolished. When music descended to the level of amusement, musicians were relegated to a low social plane and the long decline in music began. The foreign rulers in China were responsible for the degeneration of its music.

After instrumental music came vocal music, and folk songs were popular as early as 1200 A.D. In 1931 the song of the people became no longer music for music's sake, but music with a purpose. First it taught science and hygienics, "Flies spread bacteria", etc. Then, in war time, it became Chee-lai or the March of the Volunteers: "Facing the guns and fire of the enemy, March forward."

Mass singing developed, choruses were organized and everywhere from Suivan in the north to Hong Kong, student groups went singing about the country to build morale and to raise money for relief. They gave concerts of patriotic songs and taught the soldiers to sing in the trenches and hospitals. The zeal of the students raised the peasants out of ignorance, despair and hatred, and patriotism went singing against the enemy. Peasants, students, soldiers, government officials and aristocrats were united by singing together.

By 1937 China had become a singing nation. When Communism came into power, mass singing was in full swing, and the present government is experiencing the value of song. Farmers, coolies, soldiers, government officials, all are directed to sing Communist songs. Prisoners have no choice but to sing four hours a day. Songs are taught as discipline and as a matter of business. It may be land reform, labor, songs to Mao Tse-tung, Communist patriotism. Everybody sings all the time. But the people have no heart in it. What they sing is forced upon them.

During the Republic there was freedom, and music had opportunity for a little progress. A Christian Hymnal was produced, with all the tunes written by the Chinese and in Western harmony, Two national anthems were written and one became the song of the Kuomintang Party and was known as the People's Song, —a stirring, beautiful tune.

In Formosa today, where musical expression is unfettered, orchestras play Western music and give free concerts every week. Especially significant is the musical trend of the Chinese in Western countries. They flock to concerts and lavish money on records and lessons in both instrumental and vocal music.

How naturally musical the Chinese are, one learns by listening to the every-day sounds in China. Peddlers have a sing-song to the call of their wares; coolies and boat-men chant at their work, and the language itself is musical. Open vowel sounds predominate, and varying intonations make a melody of each sentence. When the Chinese people are free again and come into their own, we may expect them to excel in music as they have in art.

The Ballet Comes of Age

AUBREY B. HAINES

THOUGH ballet may seem of fairly recent origin, its roots extend far back to ancient times. If we limit ourselves to considering dancing as a branch of art in Western civilization, the starting-point at once becomes Greece, where educators and philosophers recognized its

importance.

Then dancing took a step forward in that peculiar adaptation of the Greek theatre at Rome, known as pantomime. Roman pantomime was Greek tragedy minus chorus and dialogues of two or three actors. There was only one actor, who rather than speak his lines, had them chanted by a singer, while he performed the gestures and steps to interpret the plot. This practice originated with the tragedian, Livius Andronicus, who divided his part when he suffered voice failure. However, the art was decadent from the very beginning, for its extreme lasciviousness and affiliation with gladiatorial sports (real executions and similar horrors were frequently depicted on the Roman stage) made it a thing of abhorrence to the growing influence of the Christian Church.

It is far from easy to trace ballet's history during the Middle Ages. We know, however, that the Church Fathers frowned upon dancing and pantomime because of their corrupt associations with paganism. But it was impossible to eradicate the dance from popular life or from the diversions of the nobility. Popular religious festivals and processions were constantly accompanied by dancing. The presentation of elaborate religious mystery plays lent themselves well to ballets, and the Dance of

Death began in a form of dramatic procession, just as the wild dances of the flagellants bore traces of ancient orgiastic ceremonies. During the Middle Ages an historical event was the so-called ballet des ardents. A court masque of the reign of King Charles VI of France, it presented the King and his companions wearing the shaggy costumes of savages. Accidentally they caught fire from a torch, and two nobles were burned to death. The shock to the King affected his mind.

Ballet Spectacles

With the dawn of the Renaissance came an age of spectacles, especially in courts and houses of nobles. Here no festivity took place without a masque, in which dancing was given prominence. Ballets also formed interludes in operatic works or poetic plays, sometimes being independent pantomimic allegories. Such impulse came from Italy, home of the comedy of masks and other kinds of reviving drama. The taste for Italian modes in this and other matters was stimulated by Catherine de Medici. In 1581 the famous Ballet Comique de la Reine, depicting the fable of Circe, was performed by the lords and ladies of the court for the marriage of the Duc de Joyeux. From 1589-1610, during the reign of Henry of Navarre, more than eighty ballets were given. Molière furnished comedy-ballets, and Lully composed the music.

From the court the ballet moved on to the opera, where such composers as Lully and Rameau developed it. At first ballet in the public theatres lacked an important advan-



Alicia Alonso and Youskevitch

-American Ballet Theatre

tage it had enjoyed at court, where ladies of highest rank danced at the festivities In the theatres there were at first no professional ballerinas but only male dancers wearing masks. Lully tried to abolish this practice, but much needed to be changed before ballet could be liberated from the pompous fashions of the court

of the Grand Monarque.

Eighteenth-century ballet is the story of the breaking down of such bonds. The age saw a succession of great dancers, to almost every one of whom tradition attributes some step forward. But the real impulse of reform came in the middle of the century from the Ballet-master, Noverre, who in 1760 published his famous Lettres sur la Danse. He aimed to abolish the artificial conventions of costume, to simplify steps, and to make the expression of feeling and narration of a fable by pantomime more important than the mere display of virtuosity. In addition. Noverre endeavored to return to the classical norm of beauty. Such drastic reforms, however, could be achieved only gradually.

It took the French Revolution, with its transformation in sentiment,

(Continued on page 95)



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Lessons of Athletic and Musical Competition

JACK DOLPH

HIS observer sat in, not long ago, as informal moderator and keeper-of-the-peace at a spirited encounter between two aroused music educators. In the left corner, with gray slacks and a white shirt, was the champion of the "everybody wins" type of interscholastic music competition. In the right corner, less natty in an ancient white sweater. was an old friend-a staunch advocate of the "send 'em out there fighting" school.

Having been associated with both music and competition-of one sort or another-for years, I had some opinions. However, since this pair bulked some four hundred pounds between them, I reserved my own viewpoint for a safer moment-such as now. Even as it is, I shall try to emerge unmarked here by staying largely on the athletic side of the fence and letting the implications

fall where they may.

Let me start off with a sort of pontifical pronouncement which has become a basic thesis in my ten years of coaching secondary level boys. I have come to the conclusion that one of the most difficult lessons any American youngster has to learn is how to run second.

It just happens that, in both the sports I coach, the ability to run second-and third, fourth or even fifthis much to be desired. Cross-country and track are team sports and the points to be gained behind the winner are of utmost importance. Happily, a team victory often makes up for a sorry performance by an individual. Conversely, a youngster

who had been expected to run third may overcome much of the sting of a team loss by his performance in running second.

But both sports are made up of individual performances, and the desire to win is tremendous. The combination of a young athlete with a fierce competitive spirit and a winhungry coach can be-and often isdamaging to the athlete, in my opinion. Losing, at least for the moment (and the moment of most likely trauma), is the end of the road for

Parallels in Sport

Since the gentleman in the left corner brought up this point with some vehemence, as it applied to the all-out type of school music competition, I judge it would not be unfair for me to suggest that there is at least some parallelism.

I think I have learned something about how to handle this sort of thing in a way which will neither quench the fire of a potential champion nor destroy the athletic enjoyment of the lad who seems doomed to be a third-rater. The beginning of such insight as I may have came before I began coaching-an incident concerning my own son, Jack, Jr.

Jack was about fourteen or fifteen and something of a wrestling sensation at his school. I think he was unbeaten at the time. One afternoon I went to one of his matches and saw him lose in a very close, hard fought contest. That evening he arrived, somewhat late for dinner, bringing another boy with him. His

entrance speech: "Dad, this is Jimmy Barton. I've brought him home to dinner. He beat me! He's wonderful!"

Cocky? Yes, I suppose so. Jack was -and is-a spirited lad with considerable confidence in his own ability. But surly, defiant or hurt? Never! Both these boys, winner and loser, were proud of each other and, in the fellowship of a sport which they considered an exclusive club, they both would have admired anyone who had achieved great skill in it.

I have thought of the incident many times through the years, and my coaching, I feel certain, has bene-

Young people inevitably want the challenge of competition at some level or other and, I believe, should have it. Learning to do one's best under pressure is certainly desirable. If losing creates more disappointment than the youngster is able to take with some balance, it is we-the coaches and teachers and parentswho are at fault,

We should learn to admire good wrestling, good running or good trumpet playing-even when we may find ourselves the victims of it! The sound coach will never permit his charge to lose respect for his opponent, himself or his sport.

Let the potential champion be 'pulled out" to his finest performance as he competes with the current

There is glory enough for both. In our way of life, competition-at any level-is the very source of selfimprovement. >>>

the universal language

Martin Luther

on music as a foundation for all understanding

I always loved music; whoso hath skill in this art is of a good temperament, fitted for all things.

We must teach music in schools; a school master ought to have skill in music,

or would not regard him; neither should we ordain young men as preachers unless they have been well exercised in music.

Artist Hope Taylor

F. E. OLDS & SON, FULLERTON, CALIFORNIA

Thoughts on String Teaching

CLIFFORD A. COOK

HIS is an age of speed, efficien-1 cy, and push-button miracles. The phonograph-television (audiovisual) combination is typical of our modern wonder-drugs for attacking any symptoms of the "do-it-yourself" disease. A jet plane will frisk us to any part of the earth in a hurry, but what we do when we get there remains much the same as always. The marvelous new bombs are guaranteed to be the most efficient everthat is, they will kill far more people in a much shorter time than any of their predecessors. In brief, we have "arrived," except in the things that really count.

We often hear that the bowed string instruments require too much time and effort to learn to play to be considered seriously in our age of speed and efficiency. True, our teaching methods need not be as old as the instruments many of us own, but the fact remains that no pushbutton exists for the elimination of all time and effort in learning to play a string instrument. The goals for this learning process, however, remain as valid and worthwhile as they have always been.

It is a fact that some of the other instruments may be "learned" more quickly than the strings, but here the same question may be asked as for some of our fast trips—"What do you do when you get there?" If

the answer is nothing or not much that provides genuine satisfaction, what is the value of the fast trip? What is the true value of an instrument which is learned quickly in school, then permanently relegated to the attic?

Life-long pleasure in recreating some of the world's greatest musical literature, written for the finest musical media time has evolved—this is the prospect which lies ahead for the person who learns to play a string instrument. Isn't it worth the effort of a trip which may require more time than the shortest one on record?

The job for string teachers, and it is a formidable one, is to "swim against the current," to try to "sell" and prove an unfashionable idea to young people and their parents. Here is a real challenge! . . .

Where string instruments are never seen or never heard well-played, there will naturally not be much interest in them. Of course, a high school orchestra not supported by a "feeder-system" dies with the graduation of its current members. Constant promotion and encouragement at the grade-school level is what is needed most of all, and it is just here that the professionals (allengrossed in their own miracles of performance) have failed most dismally.

Wishful thinking along the lines of "saving the strings from the top" will not do the job. "Higher standards" at the top will not do the job. The difficulty is not that enough



-American Music Conference Photos

Clifford A. Cook is Associate Professor of String Instruments and Music Education at the Oberlin College Conservatory of Music, Oberlin, Ohio. This article consists of excerpts from his new book, "String Teaching and Some Related Topics", published by the American String Teachers Association, Urbana, Illinois, and quoted here by permission. Copies of the book may be ordered from the Association at \$3 each.

competent artists or artist-teachers cannot be found; it is simply that too few youngsters start and continue the study of string instruments to form an adequate base for the pyramid. Pyramids are not built from the peak down, any more than technic can be built from Paganini Caprices down to the beginning method. The only way to begin to repair the string pyramid today is to strengthen its base. If this is not done, Paul Hindemith's prediction that the string instruments will become museum pieces may be only too true.

The point at the very top of a pyramid may be a wonderful thing, it may be lofty indeed, and the panorama beneath may be magnificent. Both the height attained and the solidity and security of the little peak at the top depend entirely on the broad, solid mass that forms the base or foundation of the pyramid! The base provides general interest in the string instruments and their music, as well as players who will climb to various levels in the pyramid.

The most important factor in any promotional program is gearing it to the group at which it is aimed. Many musicians know music much better than they know and understand children. Some string failures are due to non-musical lacks in teachers.

A program aimed at arousing interest in children may be given by a

soloist or several soloists, a string quartet, a string orchestra, or full orchestra. It must not be too long as a whole, and no single number should be unduly long. Demonstration of ranges, pizzicati, harmonics, doublestops, bowing varieties (including "dancing" bow), ponticello, mute, etc., may be briefly given and short sections of pieces played to illustrate. Something familiar or catchy should be played and something with fast bowing and fingering. With an ensemble a selection which features each instrument in turn is useful, for example, Haydn's Variations on the Austrian Hymn for string quartet, or Milkey's String Section Suite for string orchestra. A catchy, all-pizzicato number makes a hit with youngsters. Very rhythmic music is good, and some "under-standable" program music may be

Masculine Strings

A disassembled violin may be used to show the "insides" of the instrument. Boys or men playing strings in a demonstration help dissipate the idea that only girls play these instruments. Older students' playing is more effective than adult professionals' for promotion—it seems more like something the younger pupils can hope to do. Making the instrument "laugh or talk" may be good

psychology if attention begins to lag, but the choice between "trick or treat" in a demonstration should go mainly in the treat direction. It should be made clear that squeaks and scratches are the result of poor playing, not normal playing.

With the right age group, the violin may be effectively presented in this way: "The violin is like a beautiful young woman. She has curls on top of her head (scroll), a graceful neck, sloping shoulders, a body with a trim waist, but no hands or arms—we have to supply them. She also needs a bow! The violin is like a fiery young woman in that if you mistreat her, she will squeak, scratch, and talk back in a most disagreeable manner. But if you treat her right, she is lovely and sings with the voice of an angel!"

Attempts to glamorize, to uniform and militarize the strings or to hang them on the coat-tails of some other activity may have some slight value. The real values of these instruments are inherent in their tone and blend, in the large and fine solo, ensemble, and full orchestra literature for them, and in the many, varied opportunities for their players, both professional and amateur, in school and post-school life. These musical values must be stressed in promotion as against some of the strictly short-term goals of the strings' competitors, but the strings, too, must have definite short-term goals as well as long-term ones. . . .

Who should attempt the study of a string instrument? When should such study begin? What background will be of most value in string study? What causes "dropouts"? When is a teacher justified in dropping a student?

The answers to these questions depend on many factors: the teacher's philosophy and ability, the student's aim or purpose in his study, the musical "state of the nation" at the time and the musical climate of the locality. If the aim is to better Heifetz, or Casals, then hardly anyone should study. If the teacher believes some study may give many people a better appreciation of string instruments and their players and, possibly, greater interest in the subject than they would otherwise have, then practically everyone who desires it

(Continued on page 116)



Songs of the Negro Railroader

LEON R. HARRIS

**WHAT'S the matter with you, boy? Don't never bother a railroad man when he's singin' about John Henry."

Uncle Johnny Camp, an aged Negro, gave me that admonition some fifty-odd years ago. At the time I was water-boy for an extra-gang, laving a spur to a blast furnace in the Birmingham, Alabama, industrial district. Early I learned that the Negro's railroad songs are more than Just singin'." They express his pride in his work,-pride in his physical strength and in his ability to do his work well. They are records of his faithfulness and of his loyalty to boss and job. Some are quaint expressions of his love of railroad life. Some are lofty tributes to the glory of a particular road,-the singer's road.

Every railroader loves and honors the memory of Casey Jones. Every Negro railroader lovers and honors the memory of John Henry, who, with his mighty hammer, beat the steam drill down. John Henry is the Negro railroader's hero. The song, of some twenty-two verses, tells his story:

John Henry had a hammer; Weighed nigh forty poun'; Ev'ry time John Henry made a strike He seen his steel go 'bout two inches down.

John Henry told Cap' Tommy,— Lightnin' in his eye— "Cap'n bet your last red cent on me, For I'll beat him to th' bottom or I'll die." John Henry kissed his hammer; White Man turned on steam; Li'l Bill shook John Henry's trusty

Biggest race th' world had ever seen.

John Henry-Oh, John Henry's Blood am runnin' red;

Falls right down with his hammer to th' groun',

Says, "I've beat him to th' bottom but I'm dead."

And the unknown bard winds up the story with this sage advice to the "new hand:"

Buddie, where'd you come from To this railroad job?

If you wanta be a good steel driving man,

Put your trust in your hammer an' your God.

The Negro has always been proud



-Courtesy, Recreation Association of America

of his-connection with the great railroad industry. He has a reason to be. After his emancipation, this industry was the first that gave him a steady job and a regular payday. A good railroad job educated and developed many of the most prominent and successful Negro leaders. The Negro proclaims his pride in his job in a song,—never named, perhaps,—but called I'm a Railroad Man.

Been all over the mountains: Been all over the sea; Goin' to find me a roundhouse, That's th' place for me. I'm a railroad man....

Baby, when you marry Don't marry a farmin' man: Ev'ry day'll be Monday, Hoe-handle in your han'. I'm a railroad man.

Baby, when you marry, Marry a railroad man; Ev'ry day'll be Sunday, Dollar-bill in your han'. I'm a railroad man....

If I go to Georgia
And I don't get back;
Bury me in Georgia
By that railroad track.

I'm a railroad man.

No work-song ever sung expresses so truly the feelings and character of the worker as does this favorite of the Negro railroad graders and pickand-shovel men:

Mama to'd me-huh-, papa showed me-huh-

That hard labor-huh-, makes a man-huh-

Mama to'd me-huh-, papa showed me-huh-,

Labor hard-huh-, while you canhuh-.

Pick an' shovel-huh-, pick an' shovel-huh-,

Makes me strong-huh-, makes me strong-huh-;

Groun' gits harder-huh-, sun gits hotter-huh-.

All day long-huh-, all day long-huh-.

The Negro has always been very jealous of the reputation and honor of the particular railroad with which he happened to be identified. He sings the fame of his own road on every occasion. Many of his songs

(Continued on page 89)

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Music and Reading

DANIEL R. CHADWICK

I N a three-year study of the national spelling bee contestants, a factor that stood out was the number of contestants that listed music as a hobby or interest. Approximately one out of three contestants were interested in music. The writer, as a classroom teacher, has observed in the past the academic achievement of students that were in the school music program. In many cases the music students were above average in their school work. There are many factors that determine academic achievement, and no one factor can be said to be dominant; but music could possibly be considered a factor in the improvement of reading and

Spelling is related to reading and usually students tend to be good or poor in both reading and spelling. Since there is a correlation in reading and spelling, where does the correlation between music and reading exist? The correlation exists in developing proper eye movements. In reading, single words have to be recognized by reading from left to right. It is a matter of a single glance to bring about recognition. The word is represented by a written symbol that is transmitted to the brain, where it is interpreted into meaning for the individual. In music, sightreading depends on interpreting the written symbol. The eyes read from left to right and the music notes

replace the written word but the same activity takes place.

A good reader of English learns not to concentrate upon the single word but to read in phrases. He learns to read a sentence by reading several phrases with several pauses. These pauses or stops are called fixations. It is desirable for a reader to make orderly progressions of fixations across a line and then make a return sweep to the next line to repeat the reading process It is desirable to perform these actions with relative speed. A fault of poor readers is regression movements, where the eye goes back over the words that have been read and this interferes with the speed of reading. This reading process corresponds to the sightreading of music scores. A musician reads scores from left to right. The notes are arranged in groups of which correspond to measures phrases. These measures are read in orderly progressions of fixations with proper pauses. A student of music, especially an instrumental one, who practices often and regularly, is bound to improve his eye movements. These eye movements are of the same type that are used in reading literature. Such faults as regressive eye movements can be overcome through proper use of the eyes and speed can be increased.

Reading music can actually be considered simpler than reading literature. In music a note has one meaning but in our language a word may have several meanings and this is confusing to the student at times. The meaning of a word can be changed by changing the inflection of the word or by the way it is used in the sentence. This situation does not exist in music.

Another factor in music that has scholastic significance is the vocabu-

lary phase. Many musical terms are in Latin, Italian or German, increasing the vocabulary of the student and also giving an insight into the fact that while written symbols are used in many languages the symbol itself is not so important as what it represents.

Music also has its punctuation, the same as language. There are symbols that tell one when to pause or stop,—symbols that tell one when to repeat and in what key the music is written.

Training in music requires concentration. Outside distractions have to be shut out of the mind in order to concentrate upon music. This training in concentration and the elimination of distractions is beneficial when such habits are applied to reading.

To summarize: in reading, proper usage of eve movements is a contributing factor to greater achievement in academic work. Music provides the opportunity to develop such beneficial eye movements. It offers the opportunity to develop greater eye flexibility, which is characteristic of good readers. Too often in our school program we are limited in providing means and methods for poor readers to practice proper eve movements but this is a natural by-product in studying music, and the student benefits from it without knowing it. The extra hours spent in practicing by the student help him to build a foundation for academic achievement.

There is more, however, to reading than proper eye movements and being a student in music is no guarantee of academic achievement. There are students in music who do not rate high academically but would they have achieved the levels that they have without the benefits that go along with studying music? Many factors have to be taken into consideration in determining what makes a good reader. One has to consider ability, initiative, goals and purposes. Music should be given consideration as a possible contributing factor in reading at least until someone conducts a scientific study to prove or disprove the contention. Music students do seem to rank high in class-room work and since most of the school work is based on reading there could be a high correlation between reading and music. >>>

Mr. Chadwick recently attracted attention through an informative article on the Drum and Bugle Corps of the St. John's Indian Mission School, in which he has been actively interested. He has been a contributor to the Department Rural Education Yearbook and author of other magazine articles, and is now working on a dissertation along the lines of the material presented here.

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Music in the Satellite Age

VITO PASCUCCI

BEING on the threshold of a missile and satellite age, it has become ever more apparent that the "isolated man" is a myth. Because mankind is essentially of a social nature, men have always needed to express themselves to others. They have done this from the very beginning, in terms of sounds and rhythm . . . that is, basically, in terms of Music. It may very well be that when we delve beyond the Troposphere and up into the Ionosphere, the space in which the satellites play, Music may assume a role just as important as it has in the development of communication in our own civilization. Is Music the answer to interplanetary communication? Well, that certainly is not for me to say, but it does seem plausible. Before we launch out into space, suppose we remain here on the third planet from the sun and talk about Music as it has influenced our own communication.

Music is an expression, probably the highest form of expression of which man is capable. "Expression" is "to press out" so as to carry our thoughts and ideas abroad in a language as clear as possible.

Man's sounds to his fellow man were at first inarticulate, or hardly articulate; gestures and rhythms marked differences of meaning, I am told that there are some tribes who cannot talk at night (not even women!) because they do not see each other, hence cannot see differentiating gestures. These sounds, their modulations, their imitations of nature's sounds, their suggestion of various moods . . . this was the raw material of music.

Rhythm is the most immediate expression of the functions of life: respiration is rhythm, circulation and the beating of the heart is rhythm. Consider other basic illustrations, all explaining why primitive symbols suggesting the deeper life are rhythmic in nature. The Indians, beating their drums, knew that which is so well illustrated by Dvorak in his New World Symphony.

Close to Life

The reason that music is capable of so deeply appealing to us is that it originally was the most immediate expression of human life. Those who are swept off their feet by a good Sousa March hardly realize how close they are to communing with their most distant ancestors. Yet I don't mean to suggest that the reason we so deeply enjoy music is that we are never far from the primitive—although this is truer than we think.

Let us then consider music at a higher level. I pointed out a moment ago that human expression had begun with inarticulate sounds and rhythms. As sounds became articulate, words appeared. Their meaning was increasingly enriched and differentiated, as a five-pound Webster Dictionary readily shows. All this notwithstanding, could it be said that a man who could use all the



words of that dictionary could fully express himself? Of course not!

The moment you use and define a word, you accordingly restrict your expression. For example, we all know the experience of sorrow in its infinite variety. Yet a man runs into you and says "I am sorry". This doesn't usually express his complete emotional feeling. Or take the experience of a young fellow with his first love. He parted with his girl after an argument. The next day he tried to write a letter to let her know how he felt. Even if he were an English major in college, he would have to write something like this: "I can't tell you how I feel. I just can't put it into words". How deeply true this is!

But then think of Wagner putting it into music and producing the Siegfried Idyll, to be played the morning of his wife's birthday. Or think of the joy bursting out in Mendelssohn's Italian Symphony. Another convincing illustration is the Adagietto from Bizet's L'Arlesienne, performed to a scene of the play in which a man and woman, very much in love, in spite of a long separation, meet unexpectedly. Being unable to speak because of their great emotion, they stand silently on each side of a mantle while

(Continued on bage 124)

Vito Pascucci is President of the G. Leblanc Corporation, Kenosha, Wisconsin, and obviously an idealist in his attitude toward music. His provocative thoughts, honestly expressed, create the feeling that a manufacturer of band instruments may be, and perhaps should be, mainly a lover of music, able and willing to approach it on the basis of universality.

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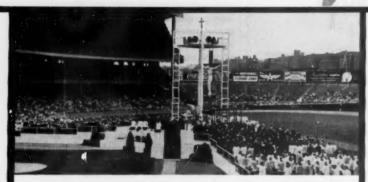


FOR EDUCATION EXPERIMENT OF NATIONAL

IMPORTANCE Students of Hagerstown, Md., are getting their education piped into their classrooms via closed circuit television and high fidelity sound during a five-year experiment in teaching methods that is expected to bring about wide-spread changes in U.S. education.

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MUSICAL PROGRESS

ILMs and television are causing Fixed and television the study expanding interest in the study of instrumental music. According to the American Music Conference, approximately 25 educational television stations beam music programs to an audience of between 48 and 60 million people. Not only do these programs interest the 28.5 million persons now playing musical instruments, but they place new emphasis on the study of music by school-age children-a field of education that in the last ten years has boomed from 2,500,000 to more than 8,000,000 participants.

Films and television increase interest because they make possible new visual experiences and ideas. Animation makes instruments come to life and musical notes dance,

Equal fantasy is possible in "live" film, too, using such camera techniques as double exposures and the speeding up and slowing down of action. For example, by placing characters carefully and using double exposure, cameramen create a giant holding a tiny man in his hand or a child climbing the strings of a huge bass viol.

Television Effects

Although the television camera is not as versatile as a film camera, it has odd effects of its own. The cameraman rotates his lens and a child seems to fall, turning and twisting, through the air. Or double exposure results from combining the pictures of two or more cameras.

Casting children in the main roles of musical programs allows the young viewer to identify himself with the actors—and with their musical ability. Naturally, this makes music dramatic, gratifying and fun.

Among the recent telecasts that have used such techniques are *Piano for Fun*, a live program over WTTW-TV, Chicago; *Band Wagon*, a live series introducing a new instrument weekly to young viewers, also over WTTW-TV; *Beginning Piano*, a University of Houston credit course carried over KUHT-TV, Houston; *That All May Sing*, a singing course for third-graders telecast by WCET-TV, Cincinnati; and *Music for Young People*, a 13-week film series demonstrating the use of

stringed instruments, programmed on WKNO-TV, Memphis.

The majority of these telecasts are "live" programs-as distinguished from filmed shows. However, many stations prefer to use film for several reasons. Film is cheaper than live programming because it may be used over and over again. It is easily scheduled because it requires only projection instead of an entire technical

Too, film simplifies the task of the teacher in school. Live programs are not always broadcast during school hours or at convenient times. If they are, it may be difficult to schedule student viewing sessions. Film may be projected at the teacher's convenience and timed to match student progress. Many educational groups lend slides and motion pictures to schools for this purpose and to television stations for programming use.

Available Films

Among the many slide films available are three produced by the American Music Conference-each a 15-minute color film-record kit. They are You Can Make Music for youngsters in the 2nd through 5th grades; Moving Ahead with Music, which encourages organized music activity in the school and the community, and Music in Our School, for children in the 6th through 9th grades.

Not only are visual aids used to create interest for children and adults, but they are used to demonstrate new teaching techniques as well. For example, Teachers College at Columbia University, in collaboration with the American Music Conference, produced a 25-minute movie, Keyboard Experiences in Classroom Music. The film is intended specifically for teachers and shows how to teach the fundamentals of music through the use of practice keyboards. Not designed to teach piano solely, it points out the relation of the keyboard to musical notation. This method teaches the student to read music, to transpose a song on the keyboard and to understand chord relationships.

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"Why are some students so outstanding?" "Why are some teachers so successful?" "Why are some people liked so well by all of their associates?" Perhaps we may be willing to hide behind the belief that there are specific talents involved. Before we start a controversial discussion on that question, let's consider this definite fact: Talent is what God gives us... Attitude is what we do about it. Some of us will immediately say that this indicates that any person can do anything if his attitude is right. Before showing an example that will be beneficial to any band director, should I say that some people may not be geniuses, but if they adopt the right attitude such persons will excel in comparison with cleverer individuals who have the wrong attitude.

Thus far we are discussing mere theories, but an analysis of one outstanding example changes theory to fact. This reporter decided to visit a community with a population of approximately 7,000 because the high school band of 80 members had been a First Division winner for several years. Upon arrival, I asked the Band

Director if he had any objections to my interviewing the administrators and members of the faculty. He was perfectly willing that I discuss music education with anyone in the school system! Knowing the problems of the bandmaster, particularly in the smaller communities, my first interview was with the football coach. . . . We discussed general education and my final question was, "How do you and the bandmaster get along?" His answer was another question: "Hasn't he told you what he does for me?"

I indicated that he had not and he suggested that if I planned to stay for the football game I could see for myself. You can imagine my surprise the next day, when the band marched on the field, prior to the game, and I noticed several football uniforms in the band. At first, I wondered if this was going to be some special type of program or formation, until the band took its usual place in the grandstand and the players dressed in football clothes ran off the field. It wasn't part of a formation; those players in uniform were actually members of the football team! 1 learned, after this, that the bandmaster had not only endorsed the football squad but actually encouraged the larger boys to play football. He told all of the larger students, "In a school our size, every big boy should feel obligated to play football if he can."

My next visit was to the Vocal Supervisor. Again, I was asked "Do you know what the bandmaster has done for me?" Several years before, when he was organizing the band, he had asked the Vocal Supervisor if 50 girls in white sweaters and white skirts could be recruited to help the band make the field formation, and



-Photo by Frederick C. Kramer

L. W. Echols is the newly appointed Export Manager for C. G. Conn, Ltd., of Elkhart, Indiana, handling all details of foreign service for that company. His past experience has been chiefly in the educational field, including practical service as a bandmaster, instrumentalist and teacher, with emphasis on psychology as well as performance.

at the close of the formation these girls would line up on a sideline and the band would form a music lyre in back of them and the school song would be played by the band and sung by the choral group.

My next visit was to the Superintendent of Schools. Again, the question was asked, "Do you know what he has done for us?" He then proceeded to show me the band building, originally for another gymnasium, now designed exclusively for band use, with ten air-conditioned studios, permanent risers and enough space for conducting clinics or educational meetings. The Superintendent said that it wasn't difficult to explain their support of the band, because it had built a definite place in the cultural life of the community and had contributed to the development of better character among the many youngsters who had the opportunity to be in that band.

It's quite obvious that a large share of the success of this band was due to the attitude of the Band Director, not only toward his subject, but also in his association with other members of the complete educational organization within his community.

Although everyone was co-operating with him and all were grateful for his consideration of their problems, these other members of the educational group were actually working for him. This is certainly a successful example of operative public relations. The attitude of this bandmaster raised the position of music in that school and increased the educational advantages of children in that area through an outstanding music department.

Let's take a brief look at another experience that taught this reporter a lesson. It was my privilege and pleasure to take part in a clinic in one of our State meetings in which the local high school was the host to 20 counties within that State, 164 students appeared for the clinic band or what we sometimes call the "All-State Band." My morning schedule included a talk on "Music in General Education.

At one o'clock, rehearsal started and this included try-outs and placement and lasted until four o'clock. The concert started at eight o'clock and lasted until nine forty-five.

If I had boarded a plane immediately after the concert, I would have

good clinic, but the Home Economics teacher had prepared a light supper for all those that took part. Five of the visitors were high in the administration level of education. These five gentlemen had the authority to do more, or to do less, for music if, in their opinion, any change was desirable. As we sat around the long table, one of the teachers of a major subject, apparently unwilling to accept some of the things that were said at the morning meeting, remarked, in all sincerity, "We certainly enjoyed the concert, but this morning you mentioned that the band was a part of education. It seems to me that this is 'theatre' and not education. How do you explain this?" All heads turned toward me and this is the spot that any music educator can be in if he has failed to impress upon all of the teachers in his school the value of music.

Educational Theatre

I couldn't disagree, because any successful concert is not only theatre, it's good theatre. This is what I said to the teacher: "You are right in saying that this concert is theatre, but let's qualify this point. Just because it was good theatre, we must not be too quick to say that it is not educational. The fact of the matter is that many of the people in that audience will rarely hear any better music, but

believed that we had conducted a let's look at this through the cold eyes of education. This is what we find.

> "Civic education . . . a major objective in child training! 164 strangers started a brand new community at one o'clock this afternoon and were able to prove that they could organize a successful community simply because they had learned the value of working with others. In spite of the fact that every player in that band was beside a stranger, he assumed his responsibility for his station. You must agree that this is civic education in operation.

> "Development of fundamental processes . . , seven were used in operation for five hours today. This is bound to develop alertness and these young people have proved that they are able to assume responsibility under pressure.

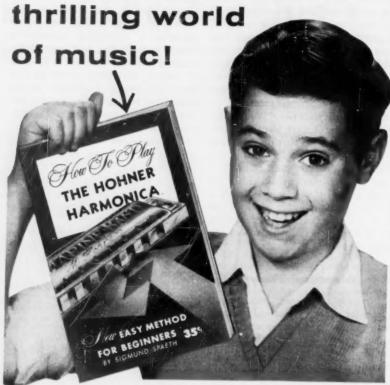
"Self-discipline . . . Experience has proved that everyone in that group had to do the job assigned. This demanded self-discipline and gave each player an opportunity to assume full responsibility for the job to be done.

"Recitation . . . Each student recited more today, in this band, than in any other educational activity in half of a semester. How long is the average recitation? In my school days teachers called on us alphabetically, so I recited early Tuesday. early Thursday and perhaps late Fri-(Continued on page 132)



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FACULTY CO-OPERATION WITH MUSIC

(Continued from page 34)

pleasantly and be ready to listen if he wants to lead the conversation. If he makes a statement that doesn't ring true to you, it is usually best to let it pass. Seldom do you need to "choose sides" or state your "position" on first acquaintance.

There was Mr. B., a music director of ability. "I believe in letting everybody know-at once-exactly where I stand," he said firmly. "If the music program is being hampered by lack of faculty co-operation, I tell these people instantly how I feel—in no uncertain manner."

Music supervisor A. said: "If I feel our faculty is not supporting our music program I check my methods, my ideals and my personality. I have probably fallen down in several ways."

Which of the two men seems most likely to win faculty co-operation?

Are music teachers, as a group, considered lacking in the ability to win friends? Is it true some administrations are not too happy with the public-relations ability of their music instructors? A few of our superiors, at least, have the feeling mentioned above. Whose support should we seek first?

"I try to find out," said one prominent director, "the type of music program my administrator desires. I know that if I try to meet his requirements I will have his support."

"And," he went on, "if I get his wholehearted support, the faculty will sense this and will usually be more apt to fall in line."

A friend of mine spoke up. "It's wise to get your administrator's support at the very beginning. I'll go along with you there. But I'd rather go on and really win the support of the faculty through kindness and consideration. I wouldn't want them to feel I was the principal's 'fair-haired boy'—and therefore had the right to be autocratic in my relations with them."

Which of the above viewpoints do you favor? Could it be possible the latter statement is more psychologically sound?

If you believe faculty co-operation is necessary for a well-balanced music program; if you would rather have a faculty boost you and your program—not "harpoon" you—perhaps the following suggestions—gathered; from many sources, may offer some help:

1. Ask your faculty for ideas as to how the music program could be made more beneficial to the pupils.

2. Let them know your problems—and inquire if there's anything you might do to help them solve their problems.

3. Speak to them by name, compliment them on their successes and listen closely to what they have to

4. Praise their strong points (we all have a few) to others. Our comments will usually be relayed back to them and this makes for successful relations.

5. Be the same in victory or defeat.

6. Try to like the entire faculty and this will encourage *them* to like you.

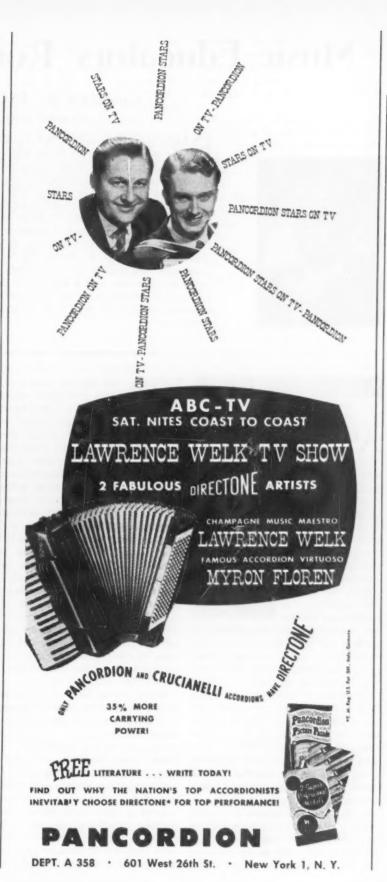
7. Seek ways to help them with their work. Always be alert for opportunities to have your youngsters sing or play on their programs.

Faculty support strengthens any music teacher. This support will make you happier in your work and you will feel a new energy for accomplishment. Others will help us—if we recognize and help them. The result? We'll all benefit!

PIONEERS IN MUSIC EDUCATION

(Continued from page 23)

tories. The final step came through the colleges. Once more, in 1835, it was one of Mason's pupils, George N. Allen, who was called to the newly established chair of music at Oberlin College, Ohio. By 1842 there were 400 music students. Mason methods and compositions drew many more. Oberlin became famous as a music centre. One by one all of the great colleges and universities followed with departments of music. Horace Mann, who had himself gone West to found Antioch College, speaking at the National Education Association's second meeting in 1858, could well pay a tribute to the young bank clerk he had discovered in Georgia: LOWELL MASON. ***



Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)



In LINING up this issue of the Round Table, we were (we think) cognizant of the importance of the Music Educators National Conference to the American musical scene, aware of the timeliness of the Los Angeles meeting, and above all conscious of the criticalness of the present to the growth of our illustrious organization and great profession. And so, in writing our contributors to the current issue, we set the central problem in this way: "Because of the MENC meeting in March, we want to center that issue of the Round Table on music education in the large, and it seems to us that at this point in the history of the organization and our profession we might well look ahead. Where are and should we be going? In this period of increasing emphasis and concentration on science and technology and sputnik hysteria, what can and should we do to see that our own field is kept fertile and is not lost sight of? Are we ourselves taking full advantage of the products of science and technology that have potentialities for our profession? If not, in what respects and to what extent should we?"

WHAT'S TO BE DONE?

Max T. Ervin

A LL indications about the life of the average American in the near future point to the fact that we will have more leisure time on our

hands. Even life expectancy is increasing. Question: What shall we do with this time? Suggestion: It should and could profitably and enjoyably be used in the producing of home-made music—



i.e., small groups of guitar, accordion and harmonica players, ukeenthusiasts, string quartets, brass groups, jazz combinations of all sorts;

yes,-barbershop singing.

Question: Where do kids learn how to play ukulele, accordion and the other so-called "social instruments"? Suggestion: At the present time, from private studios or from a friend, But couldn't and shouldn't it be done by the schools? I don't know why not. At present, English teachers devote some time to instructing students how to read periodicals; Homemaking classes instruct in cooking "party delights", Physical Education in small group games,—but music teachers? Usually it's The

Big Band, The Big Orchestra, the huge and select a cappella choir. Couldn't students in General Music classes in Junior High Schools invest \$1.00 or \$2.00 in a plastic ukulete, a 3rd-hand guitar, a harmonica or other inexpensive social instruments? Education philosophers have found that the Junior High School level is the ideal period for experimentation and discovery. Behavior patterns established at this level tend to carry over into adult life. They spend more than that on "comic" books in two weeks (or one?). The cacophony wouldn't be much worse than some singingclasses I've heard; and a kid who can play tonic, dominant and subdominant chords could bring great joy to himself and others, and sing many of the pop songs and most of the folk-songs on the market. Doubt

Several places have tried and are having success with Madrigal groups . . . more practical from the long-range point of view . . . music and equipment is less expensive . . . doesn't take so many to make it sound as a composer intended . . . makes for a greater feeling of friend-ship and co-operation . . . can be rehearsed in most living-rooms (even without soundproofing); and transportation is not a production! Why can't more public libraries stock and lend (in sets) string quartets, barber-

shop books, folksong books, madrigal collections, standard dance band stock arrangements?

There are certainly more string quartets and barbershop groups in the United States than there are Community Symphonies, Municipal Bands, etc. This is in no way to detract from the exceedingly important contributions that the larger organizations make to the community. It's just that there are a few people to whom music-producing is more personal than they care to share in a huge group . . . they want to share it with a few good friends and let the mistakes fall where they may.

Two suggestions are enough from any one person, and here's my last one: How many of us have made any real effort to encourage talented youngsters to enter Music Education as a life work? I don't mean the pat on the back at the end of a rehearsal or performance with the mere compliment, "You'd make a good music teacher!"

In Tucson we have taken a first step: We invited talented, selected (but not always immediately-interested) students to bring their Moms and Dads to an evening meeting (with cookies!), to sit down with local music educators, private teachers and vendors to explore the possibilities of the teaching profession. We laid the cards on the table,—

possible salary range, aesthetic re-

wards, work schedule, vacations, associations, community recognition, etc. We frankly made a "hard-sell" approach. Is this bad? I think not. Science, business and related fields have been doing it for some time. Music educators have the natural advantage of close familiarity with the emotions of the youngsters, the growing loyalty and support of the community of the worth of teachers, ever-increasing salary schedules, public and private acclaim. . . . It's a good life, if you don't mind working hard. (If you don't agree, please don't attempt this; - your feelings will show through!)

Such a meeting ought to touch on the fields of the teacher, professional performer, Minister of Music, composer, conductor, Music Industry (business), music librarian, music therapist, etc. The M.E.N.C. office has an excellent brochure titled Careers in Music, which is free for the asking,—at 1201 Sixteenth St., N. W., Washington 6, D. C. It gives detailed descriptions of training, salaries, duties, future, etc., for all the fields mentioned above.

I feel this way: If you like your work, isn't it possible others might like it too? And by the way,—who is going to take your place when you retire? Old musicians never die;—they just sound that way!

Dr. Max T. Ervin, Director of Music in the Tucson, Arizona, Public Schools, has had many years of experience as a teacher and supervisor of music and as an instructor in teacher-training institutions. He has also held the posts of Minister of Music and organist in several churches. harmonic fun of the autoharp.

She frequently obtains guidance from a music supervisor or consultant, who gives in-service training and acts as a resource person for materials.

At the end of Grade VI the children are ready and eager for further discoveries in their music explorations.

"Music for every child, every child for music." It is probably at the junior high level that this motto first begins to break down.

In the average school involving Grades VII-IX there are operative a Grade IX chorus and a band. These are admirable organizations but only involve a small proportion of the school enrollment. The chorus usually eliminates Grade VII-VIII students because the choral director has senior high aspirations and sets up an SATB group. A few tenors and basses may be found in Grade IX of a large school, but as the majority of boys' voices in junior high are in either the first or second phase of the change, none of these can participate in an SATB chorus and so they are automatically eliminated from choral participation.

In order to preserve some semblance of music in the Grade VII and VIII curriculum, the title General Music is frequently applied. It is in this area we need to examine our musical integrity, particularly if we are to defend music in a "post-Sputnik" school curriculum,

In many towns and cities this general music program has been absorbed into "core curriculum," in which music becomes merely a vehicle for enriching geography, history, citizenship, democracy and so forth. It has little or no substance as music, and if, as is not impossible in view of the present attack on some phases of modern education, the "core" regresses or even disappears, our situation is indeed precarious in junior high General Music.

Our senior high school music is in the main a performing program where the more talented are exposed to music in chorus, band and, in a minority of schools, the orchestra.

The greater bulk of the senior high school student body, however, is not involved in music in school; so, without guidance, yet searching for music experiences, these young people become a perfect mark for

AN OPEN LETTER

Irvin Cooper

Dear Music Educator:

THE advent of Sputnik has resulted in what journalists refer to as an "agonizing appraisal" of our shortcomings, not only in the

area of defense missiles, but in any related or contributory area.

Rightly or wrongly, education has become one of the targets in a mad scramble to identify a proverbial "goat" which



might be offered up sacrificially to appease a clamoring democracy. Whether it is palatable or not, we, as educators, will be required to defend and justify our philosophies, ideals and procedures, or find others which appear more realistic and functional in the light of our present "scare" climate.

More specifically, as music educators and desirous of remaining such, we may be required to state the case for music in education in such logical and convincing terms that the public at large, school administrators and legislators alike, will continue to regard it as an integral part of a balanced educational program.

For an enlightened approach to

this problem, I recommend heartily to all music educators a pamphlet entitled And They Shall Have Music, written by the Very Rev. Thomas J. Quigley, published by the National Catholic Music Education Association, Washington, D. C.

Our creed, "Music for every child, and every child for music," appears just as valid now as it was before Sputnik, but we do need to ask these questions:

- Are we working toward this objective or is it merely a comforting idealism?
- 2. Are we really trying to bring music into the life of every child?
- 3. What kinds of music experiences are we encouraging?
- Are we devising any new teaching techniques which employ modern communications media?

In answer to the first question I would say we are mostly satisfied with lip service.

At the elementary school level our creed is being upheld by the class-room teacher who, with sometimes no more than six hours' undergraduate music credit as a background, guides her children through early explorations in music. Though her music training is often sparse, she introduces her charges to the beloved mysteries of song singing, musical games, rhythm band activity, tone bells, song flute, and, later on, the

the disk jockey whose questionable musical taste is further tempered by commercial expediency.

What are some of the things we might stand for in strengthening the case of music in education?

1. Music as an enrichment for life, not an enrichment of the core curriculum. Throughout the centuries music has been one of the eternal values;-it remains such today. Participation in a performing group embodies the finest precepts of democracy, working together in a group project toward the achievement of a success.

2. Music experiences not limited to the talented performing groups but available to every student every semester as a General Music offering in Grades VII through XII.

3. General music to rid itself of the opprobrium now surrounding it by shedding its fantasies, such as

project committees, social instruments, class eurhythmics, so-called creative activities, social studies projects, etc., etc., and through wellplanned cumulative growth make our children musically literate and appreciative of the great vocal and instrumental literature which is their heritage.

4. Recognize the enormous teaching potential in radio and television, and embark on a national movement to combat the insidious influence of the disk jockeys by using these media on a wide scale.

Contact your MENC Divisional President and persuade him to inaugurate action along these lines at the next National Convention.

These are but a few of the many things we might do to bring our school music program into line with contemporary thinking on the part of critics of our educational procedures.

To survive and remain strong we shall have to descend from our "little pink cloud" and meet the present challenge boldly, but with honesty and integrity, bearing in mind not merely what the child thinks he needs, but what we, in our experience, know will prepare him for a life of richer enjoyment and more useful citizenship in a realistic world of the Sputnik era. >>>

Dr. Irvin Cooper, Professor of Music Education, Florida State University, served for many years as high school music director and supervisor of music in the Montreal, Canada, schools. An internationally recognized authority on the boy's changing voice, Dr. Cooper is well known also in this country for the many vocal clinics he has conducted in the East, the Mid-West and the South

PAST TO FUTURE

Mary R. Tolbert

MECHANIZED power has brought greater physical comfort to man today than he had ever dreamed could be possible. Devices

for relieving the energy output of his work, and to increase his leisure hours, appear in a steady stream on the market. At the same time greater discomfort of mind torments him as he feels the impact of



the alarming speed of change. These many changes affect his customary outlook and habits in every respect of living.

Ffty years ago it was a preposterous mathematical idea that matter could be transformed into energy. During these five decades industry and government have turned this wildest dream into a storehouse of scientific and engineering knowledge. Fantastic notions about turning many materials of the land, sea, air and outer space into sources of energy for technology are close to becoming realities.

During these same five decades,

however, the education for human beings to understand and apply these world-transforming principles has not had comparable attention and support. Only recently have schools been "discovered" as a valuable and essential resource. How to energize the human mind for greater productivity is now the basic concern as educational "engineers" attempt to design new school curricula. They know that they too need more scientific knowledge, ample money, technical facilities, and time to grow in order to absorb the advance of the past fifty years and to comprehend the potential progress of the next

fifty years. At first glance this climate of pres-

sure for speeding up educational

processes to understand technological power is not an inviting one for art and the humanities to flourish. When school administrators are pressured to make expedient changes which will satisfy the clamor of specialized groups, then many points of balance in the experiences of young people can be easily overlooked. However, the problems of this age are not merely intellectual. Children are more complex to energize than other materials because they have inner drives and feelings.

In an age of mechanization their (Continued on page 97)

THOSE NEW TRENDS

Thurber H. Madison

T is certainly our responsibility I individually and collectively to take a look about us, to examine the things we are doing and to look be-



vond the limits of our daily routines, to ascertain and to evaluate trends in music, in education, and in world affairs. I am happy to join with others in this endeavor, but a few cautions are in order.

To speak of a trend is to refer to an underlying or prevailing movement toward change and involves the making of generalizations which in the case of so far-flung an enterprise as music education could be difficult and hazardous. Furthermore, a trend, to be fully understood and evaluated, must be considered in its relation to the more or less stable body from which it is a departure. In an article of this length one can only assume a certain familiarity on the part of the reader with the present status and past history of the music education program in the

(Continued on page 90)

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The Challenge of Junior High Schools

CLARK EDDY

THY HAVE Junior High music classes with students who are not especially musically talented or interested? This has been the question I have wrestled with for several years. Exploratory music classes can be deadening, if not downright breeders of resentment toward music by pupils of this age. It can be a glorified baby-sitting job, fraught with discipline problems.

Because of a controversy about whether it is worth while to have such classes, I have been subjecting mine to an intense experimentation and evaluation both by myself and by the students.

One of the first things to think of when setting up a course is the child. The child should have both a happy and profitable situation in order to get a positive learning ex-

Observation leads me to believe that people of all ages like rhythmic activities. Therefore, we started the first class with Fred Waring's device of the whole class tapping their heels together on the floor, changing speeds and dynamics to get teamwork. Then we combined tapping heels and clapping hands-boys on 1 and 3 of quadruple measure and girls on 2 and 4-boys on 1 and girls on 2 and 3 triple measure, etc. Next I put rhythmic patterns on the board similar to those found on page 44 of

Exploring Music at the Keyboard (Book One of the Piano Sessions by McGinley). They learned to sing school songs and progressed into Comin' through the Rye and Plymouth Rock, using boys on one part and girls on another and reversing the parts. I didn't try to get all the harmonic parts, at first,-just the melodic parts. Then we tested voices informally by groups and talked about our changing voices.

One of the things I think children should know is music that has lived -both instrumental and vocal, classical and popular, sacred and secular, contemporary and older. How was I to get this across and have them enjoy it? These are some of the categories that I think boys and girls should be familiar with: sacred music, Negro spirituals, cowboy and frontier songs, folk songs, symphonic music, band music, musical comedy,

opera, operetta, minstrel songs, and seasonal music (Christmas, for instance). Also, they should be able to discriminate and compare arrange-

ments in popular music.

So, taking several pages from a book I once read, Music for Fun by Sigmund Spaeth, I used games to get across the music. For instance, when records of Stephen Foster were played, the children were directed to have paper and pencil handy and to write down the name of each song. The one to guess the correct titles to the most of the melodies won the game. At other times in the course, they played this game or a variation with cowboy tunes and other categories that I felt they were somewhat familiar with. However, I was careful to change the type of activity often, so they would always be eager to know what we were going to do at each session and quiet down quickly so we could get to work.

At different times, I brought in recordings of two Mendelssohn Overtures: Ruy Blas and The Hebrides (Fingal's Cave), as well as A Night on Bald Mountain by Moussorgsky and Danse Macabre by Saint-Saëns. They were asked to write their impressions of the music or an imaginary story following the music. The results were very encouraging, ranging from bare emotional adjectives to stories that held their interest when read aloud to the class.

At other times, we listened to Leroy Anderson's Modern Instrumental Compositions and the Toy Symphony by Haydn. Parts of Brigadoon, Oklahoma, Pinafore and The Mikado were also listened to and the stories refreshed in the pupils' minds

(Continued on page 78)

Clark Eddy has taught music for over sixteen years in the schools of New York State. His own studies were pursued at Ithaca College, Alfred University and several of the Fred Waring Workshops, as well as with private teachers in New York City. He now lives in Vestal, N. Y., specializing in the problems of Junior High Schools

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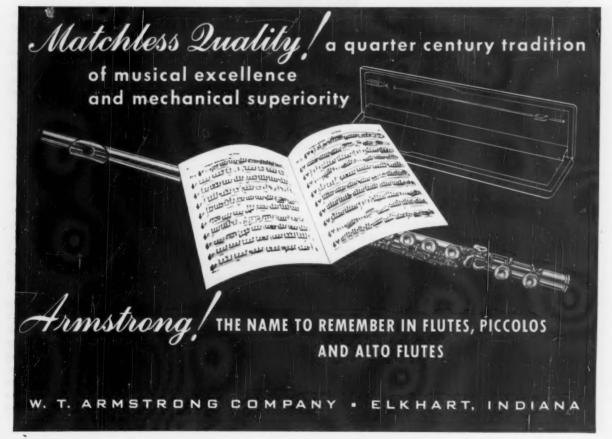
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Why an Opera Workshop?

JOE CONOVER

IN 1946 several University of Illinois voice students asked to do operatic repertoire. As the students had the correct vocal ranges for Menotti's *The Telephone*, this work was later performed at a morning convocation.

This performance was so successful that repeat performances had to be given the same day. The group was requested to give more performances of other operatic works,—and the University of Illinois Opera Workshop was born.

Today, the Illinois workshop is an established activity and one of the most popular with the public. Students are admitted to the workshop by audition and meet regularly four hours a week. They now receive class credit for their work.

The workshop performs several times a year, doing both full operas and opera scene recitals. Performances have included *The Magic Flute, Romeo and Juliet* and acts from *The Marriage of Figaro* and *La Boheme*. In May, 1957, the workshop premiered Ernst Krenek's *The Bell-Tower* and Jan Meyerowitz's *Esther* during the Illinois Contemporary Arts Festival.

Yet, is an opera workshop really necessary for the voice student?

For Ludwig Zirner, director of the opera workshop, the answer is definitely "yes." Zirner, who was instrumental in creating the workshop, believes the young singer gains training in opera workshop that cannot be obtained in any other way.

Zirner believes that workshop experience makes the student use his voice in a highly expressive and imaginative way to convey the mood of a dramatic situation.



The student has to follow the emotional content of the work, interpret the text intelligently and, finally, portray the emotional situation with acting.

"I find that young singers whose voices are serviceable grow very fast vocally when they are made to reach beyond the normal use of the voice," Zirner says. "They have to become extrovert and convey a given situation not only to themselves but to a large audience."

Zirner feels that this stimulation of the student's imagination results in a natural growth of vocal expressiveness. The student becomes a more interesting singer, but is also helped enormously in his general musicianship. Having to sing in ensembles varying from duets to sextets strengthens the sense of pitch, rhythm and musical balance.

"One might compare the educational value of singing in an operatic ensemble to the educational value of instrumental playing in small chamber music ensembles. The student, in both cases, learns phrasing, tonal balance, rhythmic clarity and dynamics," Zirner says.

His major problem is finding time for careful preparation of all aspects of all the art forms that make up an operatic production—music, drama, acting, dancing, costuming, makeup, stage design and lighting.

"The only way we overcome the problem of time in preparation," Zirner says, "is by the boundless enthusiasm of the students and their willingness to work beyond the call of duty."

A production takes an enormous amount of planning. Zirner has to select the right music for every individual of the group. He makes this selection to avoid any possible harm to the young voice by making demands beyond physical vocal ability.

In a major production, Zirner says, the problem of co-ordinating the orchestra, stage crew, chorus, technicians, scenic and costume design is often quite cumbersome.

Another problem Zirner faces is finding sufficient rehearsal and performance space. This limitation, while creating headaches, has produced a new approach to opera. Over the past six years Zirner and his wife, who does all costume and set design, have evolved a simplified production method.

This production method means using simple scenic elements which can be moved in and out of the stage in a minimum of time. The stage elements consist of three folding screens, white on one side and burlap on the other, and are used to build rooms and doorways. White flats, cut in the form of columns and

(Continued on page 102)

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Women Can Play in Orchestras

FLORENCE K. FRAME

ALL over the country symphony orchestras are presenting concerts to ever-increasing crowds of music lovers. Large and small, volunteer and paid, they are playing dozens of concert programs fall, winter, spring and summer. For musical performance in America has taken a tremendous upswing in the past decade or two.

In this musical scene, a number of talented women hold not only rank-and-file but major positions as instrumentalists. They have made a place for themselves in a highly competitive field, against odds which often appear discouraging. What does their experience signify to the young girl wanting to strike out for herself in the orchestral field?

One thing is certain: these women are seriously dedicated to music. Some of them are private teachers who have built a reputation for musicianship in their communities. Others are conservatory teachers or members of faculties on university or college music school staffs. Or they may be public school music teachers, who, while teaching and encouraging musical groups all day, find need for self-expression on free evenings. Among them, too, are housewives participating purely as an avocation, willing to endure the long, hard hours of practice because they love music and want to express it.

No matter what the reason for joining a symphony orchestra, the woman instrumentalist has become a recognized part of the concert scene. Impelled to play by the urgings of her own musicianship, she seldom pauses to weigh the pros and cons of her calling but simply devotes herself

year after year to things musical.

The prospective girl instrumentalist, interested in a musical career, looks upon this scene and wonders if the small measure of success possible to her in a symphony orchestra is worth it. For those without the genius to become a virtuoso, what are the chances?

It is the opinion of Mrs. Margaret Foote, concertmaster of the Colorado Springs Symphony Orchestra, that, although chances for fame and fortune are few, rewards in terms of musical satisfaction are many. Mrs. Foote is one of the few women in the United States to have achieved the first chair in a concert orchestra. Although she was once a violin teacher, music is now purely an avocation with her.

Working Way Up

Twenty-five years ago, she started as a violinist in the ranks of the newly organized Colorado Springs Symphony. Soon she became principal of her section and from that position she went to assistant concertmaster and finally, to the top chair itself.

Although the process seems simple in retrospect, it was far from that, according to Mrs. Foote. Says she, "I literally worked my way up to the first chair. I studied with my father, Edwin Dietrich, for many years. Then I spent a summer in Germany, studying, and later back in the states I became a pupil of Jacques Gordon in New York. My other teachers were Feri Roth of the Roth String Quartet in Los Angeles, Josef Gingold and Joseph Knitzer of Colorado College in Colorado Springs.



Mrs. Margaret Foote Concertmaster of the Colorado Springs Symphony Orchestra

"My father decided that I should have a musical life, At least I don't remember ever not having a fiddle, with my father urging me on. I always loved music very much. But love for music is not enough. One definitely needs a special talent for the instrument one chooses. Even with that it is a long hard pull."

How early ought a girl to start in this highly competitive field? As early as is physically possible, such as seven, for instance. Parents can help a child find out if he has a feel for an instrument by allowing him to try to play it. If the child learns easily, the good music teacher will recognize his talent.

Margaret Foote suggests a thorough education in music in general plus some work at the piano if a stringed instrument is chosen. With this background, early performances on the instrument are needed to give a young girl the poise and confidence she needs. If she begins early enough with a good teacher, goes on to public school and then to a conservatory or college with a sound music department, she has given herself a good start. From there on her chances for success depend entirely on her ability, her talent, her work with individual teachers and the breaks.

"Women are almost never accepted in the major symphony orchestras (Continued on page 133)

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Appreciation is the Goal

SANFORD W. BRANDOM

URING my several years of college teaching I have become concerned with the lack of communication between teachers at the various levels of our educational system, and with the fact that there is great need for understanding and co-operation among these members of the profession if we are to accomplish the goals which all of us desire. An honest look at every level of our system will show some failures as well as some worthy accomplishments. As a college music teacher, I feel strongly that the college can accomplish its goals and turn out the final product that is needed for our society only if the secondary and elementary schools succeed at their respective levels.

As I reflect upon the ultimate goal of music education in the public school system and in the general education curriculum of the college, I arrive at the conclusion that our main purpose is to develop a large and general public of adults interested in attending concerts, buying records, participating in community music groups and generally functioning as consumers of music. At this point, I am not considering the goal of developing professional musicians and music teachers. In view of the chief goals of our music program, then, it is more than disappointing to find that in spite of several decades of increased emphasis on school music in this country the musical activities of our adult population have not increased proportionately with the rise of the population itself. In other words, the percentage of adult support for music has been declining. This is true in spite of apparent widespread purchasing of records and the establishment of some new community musical organizations. These evidences are statistically small in relation to the population growth.

The college music teacher is perhaps in a more favorable position to study and observe the adult musical habits of the populace than is the teacher at other levels of the system, because the college teacher is in the natural position of contact with young adults who have already completed their lower level education. After having conversed with hundreds of these young adults and having taught many more hundreds in introductory courses in music appreciation and fine arts, I have developed a few thoughts that may throw some light upon this lack of adult interest in music. If these observations and conclusions are valid. then possibly we can find some directions for improving the situation.

Adult Interest

I have noticed and documented in surveys and interviews the lack of correlation between participation in school musical organizations and adult musical interest. A large number of my students have played in high school bands or orchestras or have sung in glee clubs and choirs, and yet have no apparent interest in continuing contact with music in adulthood. By far the majority of the students interviewed felt that those school activities had been fun and exciting but had ended with



high school commencement and had no bearing on adult life. Only a small percentage had found their school music experience had given them the tools of appreciative understanding of music and had led them to become listeners to serious music, I think a part of this failure lies in the philosophy of "learn by doing" which has led many teachers of music to emphasize sheer bodily activity and performance preparation to the neglect of serious examination of those basic elements of music (melody, harmony, rhythm, tone color and form) which are the tools by which people may intelligently listen to music and find an enjoyable experience in it for themselves. It is one thing to develop a technique of performance and quite another to develop a love for music. The two compliment each other and should go together, but one does not naturally follow from the other without conscious and deliberate

It would seem that, in many places, teachers have emphasized musical participation (playing and singing) in the sublime hope that students would, therefore, continue (Continued on page 110)

Mr. Brandom is on the Michigan State music faculty, with previous teaching experience at Muskingum and Northland Colleges. Recently he has done advanced work on a Danforth Foundation Teacher Grant.



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Music in a Technical School

BAIRD W. WHITLOCK

cross the country faculties and administrations of technical institutes have recognized the need for educating their students in more areas than simply the scientific or engineering specialties chosen by the individual students. This need has been met, in general, by programs which have introduced the so-called "cultural" subjects into the curriculum in the form of required "core" courses or upper-class electives. Too often these programs have depended too heavily on the history-literature side of the liberal arts, either to the exclusion or neglect of the courses usually labeled "fine arts." Typical of the institutes that have worked hard to off-set this tendency is Case Institute of Technology in Cleveland, Ohio. In the present article I shall consider only the emphasis that music has received at this Institute. although the other arts have also had strong support.

From as early as the beginning of this century, the Institute has had some type of extra-curricular music program, largely made up of small musical groups of faculty and students. In the middle thirties the extra-curricular musical activities were brought together under one faculty advisor and a band and glee club were placed under the leadership of a director of music. Also, at this time, such elements as the record library and noon concerts were introduced into the college program.

Early in 1956 the administration

decided to make music a regular part of the college curriculum and appointed a full-time Director of Music to head up the various music programs of the college, teach music appreciation, and take part in the Western Civilization core courses to introduce music in these courses.

A Musical Program

At the present time the musical program at Case includes the following: a 60-man glee club, a 50-piece concert and marching band, a faculty madrigal group, a music appreciation class, a record-lending library of some 3500 LP's, a library of 350 scores and over 600 books on music, a program of recorded noon concerts, and a 90-member Symphony Forum held in connection with the Cleveland Symphony Orchestra.

The Glee Club has a full program

of concerts both on and off campus, beginning with an annual Christmas concert and continuing through the rest of the year until the final spring concert in conjunction with the concert band. Many of the concerts are yearly events with nearby women's colleges, such as Lake Erie College, or annual radio programs, such as the Spring Concert on WHK in Cleveland.

The marching band shares the mid-western practice of elaborate half-time shows, but now the emphasis has been placed on the music and its performance rather than on spoken programming. The concert band has taken the same position on programming as the glee club, with good lighter music joining with pieces by Holst and Vaughan Williams.

The faculty madrigal group has a (Continued on page 108)



Mr. Whitlock is a member of the faculty of Case Institute of Technology, Cleveland, Ohio, and has written extensively for magazines of various types. His discussion of musical opportunities at Case should be of practical interest to students and teachers in similar educational institutions all over the country.



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VIRGIL THOMSON ON THE HOUSE OF RICORDI

(Continued from page 16)

business sense. The bank, the insurance company, and the hotel were all invented there, not to mention the international shipping that made the grandeur of Venice and Genoa.

So it seems natural to me and not surprising that Italy should have a musical publishing house that for the unprecedented time of a century and a half has conserved in manu-

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> Ever sincerely yours, Virgil Thomson

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- 1914-George Maxwell, Ricordi's American manager, co-operates with Victor Herbert, John Philip Sousa and others in creating ASCAP, serving as the Society's first President.
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- 1958-Celebration of 150th anniversary of the House of Ricordi, with the following projects: Announcement of a new Encyclopedia of Music, to be completed in three years. A 4-volume biography of Verdi, to be written by Franco Abbiati. A History of La Scala. by Carlo Gatti. Publication of the magazine, Musica d'Oggi. resumed. Extension of activities to include recordings, under the labels of Ricordi, Victor and Mercury, Completion of the monumental History of Italian Music in 12 volumes.

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In celebration of its Sesquicentennial, the House of Ricordi offers a prize of three million lire (about \$4,500) for a one-act lyric opera, to be produced at La Scala, Milan. Manuscripts must be submitted by July 31, 1958. Details are available at the American headquarters of G. Ricordi & Co., 1270 Sixth Ave., New York City. >>>

Who's Who Instrumental Music

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(Arrangement)

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WHAT COLLEGE DOES FOR A SINGER

(Continued from page 12)

ing can be of the most practical value to a career, especially if he decides early to work as a music major.

Group singing is always helpful, whether in a Glee Club, a quartet, an a cappella choir or a mixed chorus. If one gets a few solo opportunities, so much the better. There are chances also to appear in musical shows, perhaps even on radio and television programs. Many of our colleges and universities put on grand operas each year, not to speak of frequent concerts in which singers can appear with orchestral accompaniment. They have their popular 'combos" also, and anyone heading in that direction may acquire valuable experience and an early knowledge of audience reactions, later to prove beneficial perhaps in preparation for recording and motion picture work

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I am proud to be a college man, and I hope that when my little "Sweet Adelines" grow up, they may themselves develop a solid interest in music and take advantage of the encouragement and information that our colleges can offer them. >>>

Who's Who Instrumental Music

FRANK ERICKSON

Graduate of the University of Southern California, majoring in composition. At present West Coast representative for Bourne, Inc. In addition to composing and arranging, Mr. Erickson does considerable clinic work. He also lectures at many of the West Coast universities in the field of arranging, composition, and musicology.

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Singing With or Without Words

JOSEPHINE K. R. DAVIS

HROUGHOUT its history the main function of song has been to "enhance the meaning and expressiveness of language", but in "singing" this article will include all vocal art, solo or chorus, expressing emotions, thoughts, or impressions, in music, with or without words. With words, it is the double art of poetry and melody; without words, it is the art of vocal expression in the purest tone production; and it is the use of one or the other of these with an instrumental ensemble, large or small, that is piquing the interest of many listeners today.

There was a time in the late 19th and early 20th centuries, when the "concert" song was considered the epitome of vocal solo work, "Highbrows" attended these concerts, preening themselves a bit on their ability to enjoy the singing without the glamour of opera. The opera singer certainly had his hazards, more different kinds than the concert singer, but generally they could be more successfully camouflaged; for the opera singer had the orchestra, the scenery, the story, the costumes, the prompter, and even the social distractions as aids or potential aids in case of emergency. But the solo recitalist had only his or her own personality and musical intelligence, an accompanist who could act as prompter, and, occasionally, a tiny book with the key words of some of the songs written so finely as to be more of a hazard than a help, except as something to hold.

Much also was required of the concert audience, for they had to concentrate on the lone figure standing on the enormous stage, on the vocal quality, the technique, the aesthetics, and the interpretation,—the accompaniment coming in for



some attention only when it was obtrusive. The best of the songs were a challenge in their subtlety, with a minimum of the dramatic expression which gave such a flare to operatic arias. In that day, the "art" songs of France and Italy (though the first love of the Italians was still the aria), the Lieder, the "ayres" and "lute songs" of England, a very few American and some Russian songs were being sung by courageous individuals who often found fame and fortune and a great thrill in opera, and also a deep satisfaction in song recitals.

Size of Hall

As intimated above, the recitals were given, usually, in the larger halls, in spite of the fact that only the operatic aria was composed with the large auditorium in mind. But song is a jewel-like thing, related to the larger musical forms as the miniature to the heroic painting; and, because of its high psychological overtones, it attains its object mostly nearly when presented as chamber music, in the smaller, more intimate hall. To some singers back

in those days, the use of the smaller hall seemed like the first step down and they refused to sacrifice the big audience for the more artistic effects. Still others, who understood the value of it, were deterred by their "following", leaving only a few independents who had the courage, or the financial security, to stand up for their convictions; and gradually their way might have won out if they had not been overshadowed by the increasing interest in symphonic music.

Of course times have changed, the "times" including the attitudes of people, the things they do, the thoughts they think, the sounds they make and hear. The sounds around us are registered more deeply within us than we realize, and when we must express ourselves musically, lo, out come the things we have been hearing (consciously or subconsciously), plus musical ideas of our own! This probably accounts for the story about Mozart and the bird in the pet-shop which sang, except for a certain sharp and some embellishments, a theme of one of his concertos which his notes show he finished almost six weeks before he consciously heard the bird and bought it! And it certainly is the basis of a story told by the wife of a medical missionary to China many years ago. They had a prolific pair of canaries, and when the brood reached a certain stage of development, the father would line them up on a bar at the far side of the long cage while he took his place on the bar at the opposite end, At first, he would sing only a note or two at a time, which the brood were supposed to reproduce. If one failed to sing, or sang a false tone, the father would dart at him with a

savage peck, then fly back to his own bar and repeat the lesson. Gradually, by days, more notes were added till he decided he could do no more, since each fledgling was singing his own variation of the basic notes it had learned from him.

Another example of learning by imitation is shown in a charming painting by Chardin, The Barrel Organ. Here, a woman is depicted holding the handle of a small barrel organ such as was often used to teach canaries to sing, as well as for entertainment, and for which Haydn and Mozart composed tinkling little tunes. While in the act of turning the handle, the woman is intently watching and listening to the canary facing her in the cage across the room, its little throat in singing position. So, in somewhat the same way, if we are to arrive at the point of liking and understanding some of the new songs and acquiring the ability to sing them, it will be necessary to hear all we can of them and at least to hum along with them.

Today's children, as they grow, will feel less shocked and strange toward new music than preceding generations because they are being exposed daily to many different idioms in the musical world and everywhere. For instance, at a recent Bible School program on a "Children's Day", one of the teachers, a young dentist having two of his own children in different classes, played on the piano a child's simple hymn while the kindergarteners accompanied him with the "beat" on triangles, tambourines, clappers, blocks and small drums,-the beat having been learned by imitating the bass of the piano. (To be sure, the band leader also had a son in the class and, doubtless, a hand in the training.) One Primary class sang a hymn in English set to a Liberian folktune, thus using a technique of the early church fathers-setting religious words to an air of the people; while still another class sang an English hymn and tune in the language of one of the Liberian tribes (taught by a returned missionary). Thus early in life begins the reproduction of the utterly strange music and language of far-away lands and times.

In the early Middle Ages, when singing (except folk-song) was largely religious, the Psalms and Bible

stories influenced the form and tone of the music. This held true also for the songs of the secular minstrels of all ranks and lands, and it is axiomatic that great periods of poetry have been great periods of songnotably the Shakespearean era with its "avres" and "lute songs" and the time of Goethe and Heine with its songs by Schubert and Schumann,the style of the music being determined by the style of the verse. Now think what this implies for the song of today! Today's verse, some of it, might be woven into vocal polyphony, but little by comparison would inspire solo song! Look at a week's program of concerts. How few present even one song group by today's composers! But there is one significant aspect to be noted, listened to, and given thanks for:-In a few programs of symphonic music there may be one number by a contemporary composer using the voice, without words, for what it is,-the most expressive of all instruments. (Cf. Henry Cowell's Toccanta for soprano, flute, cello and piano.) Others, also effective, use the voice in the same way, but with words. (Samuel Barber's Knoxville: Summer 1915, Op. 24 in English for soprano and orchestra; and his Dover Beach, 1931 and other songs, in English, for voice and string quartet; Benjamin Britten's Les Illuminations for solo voice, in French, with orchestra; and Villa-Lobos' Bachianas Brasileiras No. 5, first vocalizing, then in Portuguese for soprano and eight cellos.) Using the voice without words, as solo or as leading instrument, its beauty and richness of quality and color floats with velvety or penetrating clarity to a degree possible only when uninhibited by words. And whether or not the poets will give us lyrical, singable verse, song without words may lend its charm to an increasing number of programs of instrumental ensem-

ble music. And, in such programs with orchestra, the larger auditorium is most appropriate, lending, as it should, a sense of grandeur and "otherworldliness".

There are more symphonic compositions incorporating choral singing than the solo, some of them fugal in a modern way, or "poems" in free form, and they are pointedly beautiful. Some may be so involved in ultra-modern idiom that many listeners may find them hard to follow; and some may seem sheer, distressing dissonance, with solo parts bare monophony in strange intervallic successions, with or without the expected resolutions, and with rhythms sometimes interesting and satisfying, at others, restless and disturbing! While the use of the chorus in this way is of course derived from the opera, light or grand, or even the oratorio, there is no other similarity between the forms. It is a new and interesting idiom, open to fuller development.

The new, short, music-dramas havewon a place for themselves, though they have not given us many singable melodies to take home and live with. But in music for the theatre and in musical comedy it is generally conceded that the American composer has made his great contribution, and one need only listen a while to be obliged to acknowledge the freshness and natural, human beauty in the songs, whether "live" or otherwise. But that other kind of popular song, the unattached kind, seems to have no relation to "art" song, and very little to the song in musical comedy. Listening to it day after day, one may be surprised at its completely detached status. It is not wholly "rag-time", "blues", "torch", "swing", nor "rock 'n' roll", but one will hear some of all of these, with "Calypso" added for good measure. It may have the complex and fas-

(Continued on page 100)



Who's Who in Choral Music

WALTER SCHUMANN CHORAL CATALOG

Walter Schumann, composer-arrangerclinician, is leader of the Voices of Walter Schumann, famous for their radio and TV musicals and recordings. He is the writer of the Dragnet theme and publisher of the Jester Hairston spirituals.

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(SSATB)—Hassler
He Is Good and Handsome
(SATB)—Passereau
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Sing—Leisring (mixed chorus with treble choir)

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Sweet Love Doth Now Invite (TTBB)—Dowland The Silver Swan (SAATB) — Gibbons

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THE CHALLENGE OF JUNIOR HIGH SCHOOLS

(Continued from page 62)

by either their fellow students who were familiar with them or by the teacher.

Sousa's Marches were heard, played by both band and orchestra. and they were asked to distinguish which kind of instrumental group was playing them. This gave us an opening to discuss orchestral and band instruments, some of which were shown or demonstrated. Two records, one with a complete Minstrel Show and the other with a Showboat sequence, were played entirely through and the pupils showed their enjoyment. Four different recordings of Black Is the Color of My True Love's Hair, sung by different vocal groups, were compared as to arrangement, how the mood was set, etc. This was only one of several comparisons that we made.

We wrote up the details of putting on a school choir and orchestral concert. We discussed seating and standing arrangements, lighting, costuming, programming of selections, solos, movement and how variety and unity could be accomplished.

Once a week (Friday), we had student Records Day, when we allowed them to bring in any records they wished. These were primarily popular recordings. A list was kept so that a variety was played and repetition was discouraged. The list included columns for titles, artists and whether they like this particular selection or not.

We played our own versions of Name That Tune, using popular, classical, Christmas Carols and other categories on different days. We also played rhythmic games at the end of many days' lessons. These were favorite activities and were used like dessert after the meat and potatoes.

Other recorded music used included college songs, old time songs, Negro spirituals, southern songs, folk songs, sacred music of all churches and symphonies. Before playing the Beethoven Fifth Symphony, I played the opening of the first movement. Then I asked the group to count the number of times they heard it or a variation of it. This device kept their quiet attention until the very last chord had been played.

The premise was taken that the

more familiar music was to the students, the more enjoyment would be derived. Therefore, recorded music was repeated while the students entered the room. The teacher stood at the door and showed that he expected quiet while the students were seated. The records were taken off when all were seated and an appropriate place in the music was reached. This was also done at the close of the class period. Every opportunity for repetition of worthwhile music was used. Students began bringing in classical recordings of their own, and more and more the students' list of popular music showed discrimination as to their likes and dislikes. Selections from Palestrina through Prokofieff to current hits were played in class. The teacher took care never to show his special likes or dislikes but listened with as much interest to a popular tune as to Rachmaninoff. Thus I learned many things in regard to what the children thought and felt. allowing me to work with them more sympathetically. Applications for membership in choir and orchestra have picked up, with a large percentage of boys applying.

As we came to the end of our course, I asked the boys and girls to evaluate their session. They were directed to write whether they like the course, whether they thought it valuable to them now and possibly later. They were asked for suggestions for improving the course. They were directed not to sign their names to the papers and I was not to read them. But another person entirely unconnected with the course was to read their papers and report on the students' reaction. The papers were picked up by their own elected monitors and their own elected secretary put them into a small sealed envelope and delivered them to the outside person evaluating the course. The report shows that 28 out of 30 in one class seemed to have an enthusiastic response. The few suggestions for improving the course were good but did not show a desire to change the basic program.

A list of recordings used in such a course and detailed information about games and activities are available on request.

Who's Who in Instrumental Music

PHILIP GORDON

Mr. Gordon, who has had more than twenty years' experience teaching music in the Newark, N. J. public schools, arranges and composes instrumental music from the elementary to the high school level.

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C. PAUL HERFURTH

Mr. Herfurth, Director of Music in the East Orange, N. J. public schools for many years, is composer-arranger-author of hundreds of publications for band, orchestra, and other instrumental ensembles. He is also active as clinician at music festivals and conferences.

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.......

THE MUSIC MAN BECOMES A REALITY

(Continued from page 9)

as well as their stimulating effect on serious musical efforts of all kinds.

'Co-operating with the solidly established music industry are various organizations of national and international significance, all working toward the common goal of more and better "music for everybody." Serving as a clearing-house for them all is the National Music Council, recently granted a Congressional Charter. Next comes the American Music Conference, which has just joined forces with the National Federation of Music Clubs in preparing the celebration of National Music Week in

Trade Organizations

The Music Merchants and Manufacturers have their individual and efficient organizations, with the Piano Manufacturers also well organized. There is naturally a Music Publishers Association, plus a Music Industry Council which handles exhibits at musical conventions.

The educational field itself has ample organization, headed by the Music Educators National Conference, which holds its biennial convention in Los Angeles this month. There is a Music Teachers National Association, as well as one for singingteachers, several for bandmasters, one for music schools (including college music departments), one for strings, a choral group (in addition to the Associated Glee Clubs, now known as Male Choruses) and an American Guild of Organists. Let's not forget the League of Composers, the Society for the Publication of American Music, ASCAP, the American Composers Alliance, the Songwriters Protective Association and several others, ending with a flourish on the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., which supplied that brilliant foursome, the Buffalo Bills, for The Music Man.

Even though my hero may have been unaware of it, he was helping to awaken a musical interest that is now causing industry and education to march hand in hand "for the advancement of music in America."

Who's Who in Instrumental Music

CLARENCE SAWHILL

Professor of Music and Director of Bands at U.C.L.A. Festival director, clinician, adjudicator, and lecturer. Active in A.B.A. and C.B.D.N.A.

Co-author with Frank Erickson of

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Professor of Music at Teachers College, Columbia University. Arranger and clinician. Active in American String Teachers Association.

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What About Gypsy Music?

ENDRE DE SPUR

THE monographs, encyclopedias and numerous articles which deal with the Gypsies contain an abundance of descriptive characteristics of what, until recently, has been known in the West as "Gypsy music." However, such information seems to have lost much of its authenticity since the posthumous article by the late Béla Bartok, Gypsy Music or Hungarian Music?, published in the Musical Quarterly (New York, 1947).

This great Hungarian composer and folklorist stated that the melodic materials of the Hungarian Rhapsodies by Franz Liszt, and consequently tunes of similar style, are not Gypsy music but Hungarian. Included among such tunes of similar style are those of the many Scenes de la Csarda, Pusztaklänge, Tziganesques, as well as the famous Zigeunerweisen (Gypsy Airs) by Pablo Sarasate. As Bartok has accurately determined, this is popular art-music and follows the popular art-form of Magyar music created mostly by well-known professional and amateur Hungarian composers.

Bartok's statement should be accepted by the musical world not only because it was made by one of the greatest musicians of this century, but also by virtue of the fact that he was at the same time one of the greatest authorities on folklore in music

But if Bartok is correct, and every-

thing indicates that he is, then where does one find the genuine music of the Gypsies? Where are the native tunes, the folk songs of this wandering people who have been recognized for more than a century as perhaps the most gifted people in music? The answer is certainly a surprising one.

The Real Gypsies

The world has appallingly vague knowledge about the genuine music of the ethnic Gypsy folk, a group of people whose total number is estimated at not less than five million. It is worthy of note, however, that a few enthusiastic experts who were interested in the ethnological and anthropological phenomenon represented by the Gypsy folk, established in 1888 the still active organization known as the Gypsy Lore Society. The volumes of the Journal of the Gypsy Lore Society (Liverpool, England) furnish much valuble information about the tribal and family life of the Gypsies, their ways and habits, their speech, and all the Romany dialects of the world. In fact, all characteristic manifestations of the Gypsy soul from birth to burial have been carefully studied and discussed. Yet only a few songs with Gypsy words are found and even these are put down rather primitively. Here and there are references to real Gypsy songs which the Rommies used to sing among themselves and never played or sang for white (gadzo) people. But one tries in vain to find such tunes in the libraries of the West or in the record markets. A proper collection of Gypsy folk songs, available for musical researchwork, simply does not exist.

What is the explanation for such a paradoxical situation? It is very

simple, indeed. Following the very first edition of Liszt's book on the music of the Gypsies in Hungary, the musical world considered the question of Gypsy music settled once and for all by virtue of the absolute authority attributed to Liszt to make valid statements concerning the history of music in his own country. In his book. Liszt credited the Gypsies, directly or indirectly, with the creation of all "national" music in Hungary. Although the Hungarian musicologists unanimously refuted Liszt's assertions, the question of the genuine music of the Gypsies never came to further and meritorious discussion in the musical literature for the West. Liszt himself cautiously abstained from making any further statements on this subject.

During his years in Budapest, as President of the Academy of Music (1875-1886), he obviously became conscious of the basic error which had induced him to arrive at the mistaken conclusions of his book. He had simply identified the professional Gypsies or other oriental musicians of the urban orchestras (called Gypsy bands) who played without printed music and apparently improvised, with the ethnic type of the Gypsies, and confused the tunes performed by these same pro-

derstand how Liszt made this mistake when one considers that from his early youth he had spent the greater part of his lifetime outside his native country and had never learned the Magyar nor the Gypsy language. How could he have been expected to have resisted the alluring aspects of the romantic exaggerations of the West?

fessionals with the indigenous music

of the Gypsy folk. It is easy to un-

(Continued on page 106)

Dr. De Spur is an active member of the Gypsy Lore Society, to whose Journal he has frequently contributed scholarly articles based on personal research. He is a resident of Pittsburgh, Pennsylvania, and has recently travelled in Switzerland and other countries in pursuit of musical folklore, besides lecturing and broadcasting on his favorite subject.

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Antidote to "Rock 'n' Roll"

JANICE HUME RUSSELL

MUCH has been written concerning a possible connection between "rock 'n' roll" music and delinquency on the part of juveniles. On this, I can't speak with authority. I assume, though, that any such inciting to violence would most likely occur when teen-agers are gathered together in groups that are insuffi-

ciently supervised.

At any rate, I don't fear delinquency as a result of teen-agers' viewing of disk jockey programs on the home television screen. Just now, it's "the thing" for most teen-agers to view, with some regularity, American Band Stand, emanating from Philadelphia. When I observe that my oldest child, a boy of almost seventeen, watches this show but also remains faithful to the church choir, I am not at all alarmed. He will hear the "rock 'n' roll" tunes mainly for their "value" as dance music, but also will eventually become fairly well versed in sacred music literature for SATB. He regards music as an avocational interest, enjoying its various connections with the fields of recreation and religious worship.

When I noticed, however, that our two girls, aged nine and eleven, were beginning to hang around the edges of the TV screen while older brother watched *Band Stand*, I decided an immediate attack on the problem was needed. Stephen Foster and folk music couldn't, at this point, pro-

vide any real competition with the rock and roll rhythms which were starting to make such violent inroads on the imaginations of the younger children. The classics, furthermore, couldn't get much of a hearing, since we live in a town from which access to a live symphony orchestra isn't easy. Also, the girls weren't yet quite old enough to have derived much benefit from the public school music program of participation in band or chorus.

Rodgers and Hammerstein

Accordingly, we bought the youngest daughter, for her birthday, a long-playing record which she was sure wouldn't interest her; it was Rodgers' and Hammerstein's Okla-

homa! The invisible battle of musical tastes lasted only a few hours. For, as soon as she had really listened to the record once through, she decided the tunes of Oklahoma had a lilt and melody she hadn't expected and, best of all, some story value.

Soon, we found the two daughters automatically learning the tunes and gradually memorizing the lyrics. We explained, at the outset, that some of the songs of Oklahoma were suitable for little girls, and some were "strictly for adults" to perform, with a third group more dependent on the stage presentation of the musical comedy for their significance.

The most popular tunes, which have been sung by the delighted little girls both here and at school,

(Continued on page 132)

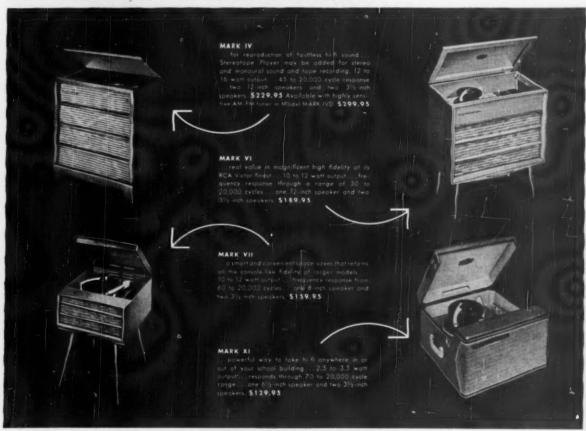


-Harriet Arnold Photo

Mrs. Russell is primarily a writer and a teacher of English, but also studied music at Oberlin College and has sung under Olaf Christiansen and in the Cleveland Orchestra Chorus, plus experience as a soloist and in church choirs. She has been active in the preparation of television programs, with a continued interest in music.

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Gilbert and Sullivan in Church

ROBERT E. CUMMING

THE following ideas and comments are simply meant to represent what you can do to vivify the choral program in your community and attract the young in heart to enliven the music in their souls. You might assume that this article is about your city, your church, your group—about your aspirations, your friends and your leadership. And, while doing this, imagine that it is you who have written the article.

The historic Broadway Congregational Church at Broadway and 56th St., in the heart of New York City, is one institution which has opened its doors and facilities to various community groups and which has given birth to an active rausical organization of its own—The Tower Singers. Proceeds from all Tower Singer activities go to community service.

A high point in the brief history of the group was reached when Mayor Robert F. Wagner's Welcoming Committee invited them to sing for the United Nations Day festivities at City Hall on October 24, 1957. Robert Weede, the famed opera star, was guest soloist in the anthem, Hail the United World, written especially for the occasion by Shelly Bond and Jeanne McComb.

The first major production of Tower Singers was Gilbert & Sullivan's Pirates of Penzance. This was followed by thirteen showings of The Mikado and a double bill, in collaboration with The Pilgrim Players of the same church, of Trial By Jury and George Bernard Shaw's Shewing-Up of Blanco Posnet. In addition to the light opera work, Tower Singers present selected sacred classics and secular music during the Easter and Christmas seasons.

A logical and practical choice of material for groups such as this is the rich array of Savoy operas. Since Gilbert & Sullivan operas are now non-royalty, a good share of the budget requirement is removed. There is still great art in producing these operas well and they are far from antiquated.

Past history of the Tower group reveals one negative influence on attendance. Soloists were imported, who had not regularly attended rehearsals, to augment the chorus and

Three Little Maids
-Photo, Tower Singers



execute solo passages. This procedure will often squelch the enthusiasm of loyal supporters and perhaps rule out the chance for aesthetic and technical development of the choral singer. Such basic items as correct note values, intonation and content analysis are overlooked.

Soloists are absolutely necessary, but must be drawn through cultivating the intangible values and rewards derived from sharing "the gift of music." As the well-loved Professor of Music at Nebraska Wesleyan University, Oscar Bennett, once put it: "You are not entitled to a gift unless you are willing to share it!" Once the soloists have been assigned, it is good to form the habit of demanding and inspiring the best—and nothing less than the best—of everyone concerned.

Regarding directorial requirements, the conductor must have high musicianship and specialized training in voice—the most delicately expressive of all instruments. As the orchestral conductor must be an instrumentalist, the choral conductor must be a voice man. It is rare to find an individual equally qualified in both fields.

The director's first duty is to select the project, which should be one suitable to the immediate purposes

(Continued on page 99)

Robert Cumming has attended both Nebraska Wesleyan and the University of Nebraska and has had considerable experience as a singer, actor and director in stage productions of all kinds. In his direction of the famous Tower Singers of New York Mr. Cumming has demonstrated the possibilities of such work with a background of the church and the community.



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RECORDS ARE BETTER THAN EVER

(Continued from page 10)

most active in producing such materials.

In addition to unfamiliar music, LP records have brought us unfamiliar artists. Long before she made her American debut in Chicago the voice of Maria Meneghini Callas was familiar to record collectors. One reason there was such great excitement over the first appearances of the Soviet Russian violinist, David Oistrakh, in this country was that we had already made his acquaintance on records. On the other hand, a great artist who has retired from active concert life, Kirsten Flagstad, continues to make records of some of her greatest interpretations, Rosa Ponselle, the American soprano, who retired many years ago, still records and has continued to grow as an artist.

Records vs. Concerts

At the opposite end of the scale, gifted young artists, still relatively unknown, sometimes can build themselves a following by recording more easily than in concert. Composers, too, who have a hard time making their new works known in the concert hall, find they have a real public among record buyers.

If composers and performers can find a wider public and music lovers find a wider, more stimulating repertory on disks than they can in the concert hall and opera house, what is to become of our traditional musical life?

Well, the Metropolitan Opera has not had to go out of business either because of its broadcasts, which play free of charge to audiences of many millions, or because its entire repertory is available on disks, many of them made by Metropolitan Opera stars. No mechanical reproduction, however perfect, ever takes the place of the human contact of a live performance, even a quite imperfect performance. Mechanical reproduction of the Metropolitan repertory seems only to have increased the demand for paying admissions to the famous old house at Thirty-ninth



Street and Broadway.

But with the growing popularity of recorded music which is not available in public performance, our traditional opera and concert repertories are going to have to stretch and change or we shall find more and more of the nation's musical life centering in the family living-room. Either way the development of records in the past ten years is having a tremendous impact, and largely, it would seem, for the good.

SONGS OF THE NEGRO RAILROADER

(Continued from page 44)

mention something concerning a particular road:

Thought I heard a Frisco engine blow:

Blowed like no engine blow'd befo'-Blowed like-'twould never blow no mo'.

It's a tie to a man
On that good ol' L. & N. —
That ol' L. & N. a-runnin' through
th' South,—Partner—.

When you hear that 'Lantic Coast Line-

She ain't mine,—Baby,—she ain't mine,—

But when you hear that Seaboard Air Line,

She's baby - mine-she's baby - mine.

Th' S.P.'s. got a lovin' train they call th' "Cannonball,"

Th' U.P's. got a "Lightnin' Streak," you can't see it a-tall;

But Rock Island's "Golden State," it is the best of all-O,

Been on the railroad so long, Buddie.—

Been on the railroad so long.

This last verse is from a railroad boomer's song. The song names many roads on which the boomer has worked. Like *Home*, *Sweet Home*, it is a sad, melancholy thing. The melody is as sweet as any Negro spiritual.

The Negro railroader has left to the industry a fine heritage of song, a valuable addition to our American treasury of folk music.

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It is always a pleasure to see a person—regardless of age or ability—walk with a business-like attitude to a piano, sit down, and play. No apologies, no timidity, no foolish twiddling with a handkerchief, no fear glazing the eyes.

Johann Sebastian Bach seemed to express this attitude of success at the keyboard when he said, "It is easy to play the organ. You just press the right key at the right time, and the organ does the rest."

And isn't this the place where a lot of piano teaching time is wasted? We fuss over dynamics and phrasing when the real cause of the student's stumbling performance is this: he never learned to read music well enough to be confident that he was playing the right key at precisely the right time.

That fact is an important reason why Shawnee Press has published the "Piano Sessions" materials.

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NAME

ADDRESS

NEW TRENDS

(Continued from page 60)

schools of our country.

To be informed about trends is one thing, to act on them is another. Too often we assign an automatic positive value to trends, assuming that if enough people are involved, the trend is a good thing and should be accepted without first submitting the question to critical analysis. Moreover, some trends, I fear, are

actually created if claims for their existence are made often enough and by persons considered authorities,—a sort of play-back, electronically speaking. This stampeding of public opinion is not too different from the spreading of plain gossip, and I see little difference, ethically, between the two practices.

These reservations and qualifications I apply to my own presentation of trends. I cannot hope to mention all the trends I see, much less discuss trends which may exist but of which I am not aware. Permit me, therefore, to launch into some free-wheeling remarks, to which the reader may respond in the spirit in which they are given.

I shall identify two different sources and categories within organized music education. First are the considered opinions of the leadership of the Music Educators National Conference and affiliated organizations as represented by their duly elected officers. A group of these officers met in Washington in October of 1957 and reports of their deliberations are appearing in current issues of the Music Educators Journal. In a second category I shall refer to the published report of the Commission on Basic Concepts of the Conference which has just been published as one of the 1958 yearbooks of the National Society for the Study of Education.

Summer Sessions 1958

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Balanced Program

The significance of the Washington meeting, which lasted three days, lies in the fact that the thinking evolved from close association of these men and women with the rank and file of music educators by virtue of their status as elected officers. The report is peppered with questions concerning the status and purposes of music education, but few of them are answered. Still in the very formulation of the questions is to be found a prevailing mood or philosophy and so the questions themselves do tell us a great deal. From these questions and from some of the statements of belief I find a number of trends which to me seem very signifi-

I see, first of all, an insistent interest in and demand for a balanced program of music education in the schools. In its present stage this movement represents more a protest against certain excesses in the program than an argument for any particular thing. Most new movements and philosophies are of that nature and this is no exception. What the balanced program should consist of is not stated, and I think there is a good reason for this. We do not seem to know just what the fundamental criteria for a balanced program should be. For this we must have a basic underlying philosophy, for we cannot address ourselves to

balance as such. Balance fies in the reasoned distribution of components of a thoroughly developed theory and philosophy of music education. If we do have one adequate to today's needs, which I doubt, we have not exactly succeeded in making a successful reduction and application to the levels of classroom techniques and content.

Music educators, again, seem concerned with music's place in American education but with a different emphasis than on past occasions. The recent ferment over public education has caused music educators to re-examine their relationship to total education, especially in view of the fact that total education is itself undergoing change. To this extent we are all in a transitional period. As vet, however, I see no criticisms of public education directed specifically at music education, but I do believe many music educators feel that it is only a matter of time before their work will come up for some kind of scrutiny and they want to be ready for it.

Music Standards

There is increased concern in music education for standards, both in music literature and in musical performance. It is felt that in the past we have gone through a promotional period of "selling" music education to communities, whereas now we need to enibark upon a program dedicated to quality. We feel we have come of age professionally. Concern is also expressed in this same connection with the welfare of the talented youngsters in music education, in addition to a concern for the general student. This comes at a time when all of education is concerned with the welfare of gifted pupils. A statement taken from the recent report of the Educational Policies Commission of the NEA goes even further in this respect by stating that "courses for these students can be provided in such a way that they are not held back by the less able." The report continues: "This can be done and is being done in comprehensive high schools without prejudice to the democratic school spirit or to the status of students who progress at varying rates of speed and varying depths of scholarship." Elsewhere we read of

experiments in the teaching of certain classes organized according to the abilities in specific subjects. Here is the new trend. In the late twenties and early thirties we grouped students according to I.Q. Then we tended to abandon that, feeling that through certain "enrichment" practices we could teach the more able with the less able and avoid developing an "elite" class. Today we are tending in this direction of grouping in specific subjects but with other courses still taught in homo-

geneous groups. Here is a clue for music educators.

There is concern for the general music classes especially in the junior and senior high schools, with the recommendation that "general music" be made available to all. In all this there appears to be a tacit assumption that it must be done in the usual ungrouped class organization. This seems contrary to the facts we have just brought out as to individual differences in all areas and to the recognition of new types of



curricular organization which permit accelerated development of the more able. I hear objections on the basis of administrative difficulties. However, which is more sacred, the human being or our system of class and school organization?

Some music educators are dissatisfied with the general status of performance per se. Some feel that performance is dominated with a concern with technique and immediate results to the exclusion of musical literacy and general musicianship,-that our performance amounts to sheer rote and mechanical learning. Others complain that school music has degenerated into (if it ever left) the exclusive status of an agency for the improvement of public relations, public recreation and entertainment, to the neglect of some of the more substantial educational and cultural outcomes of music education. Some feel that in the past, through our promotional efforts, we have stressed these services to communities to the point where administrators and the public alike have grown to expect these things and to think of music education in these terms. Now, some of us find ourselves in a predicament of our own making.

We also seem to be confused on the nature of creativity. As one person has said, "we confuse freedom of expression in the elementary school with creativity" . . . Is the concept "creative" synonymous with total learning, a psychological condition, or does it represent what it has always meant to the layman, namely, the development of the truly novel? From our confusion over concepts we have a confusion in educational practice and direction

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Co-operative Trend

I see a general reaching out, a trend if you please, to join hands with the musicologist, with the composer, with the music critic and journalist as well as with the school administrator. This is good and could help eliminate what I think is a condition bordering on educational and cultural provincialism in music education today.

In another branch of professional endeavor in music education I see much of this same spirit of reaching out. I refer to the work of the Conference's Commission on Basic Concepts in Music Education. The prevailing objective, here, has been to recognize and to tap the root-sources of music education as found in the disciplines of philosophy, psychology, sociology and aesthetics. In the yearbook of the same name a considerable body of inquiry and analysis has been developed by outstanding authorities in these disciplines who, aided by music education consultants, discuss problems and issues of music education in the light of their respective areas of human knowledge. The net result of these cooperative studies could be the establishment of some new and firmer bases of music education. When and if these concepts are applied to policies and practices in the classrooms, our music education program could rise to much higher educational and cultural standards than formerly. The limitations of space prevent even the enumeration of the many valuable ideas to be found

in this important work.

Today the entire nation feels it must take a look for itself into every nook and cranny of its educational structure. Education is no longer the possession of the educators, Music educators cannot afford to be ignorant of the issues, not to know what is being said and written, not to be articulate with respect to the precise part which their work plays or should play in total education. New conditions undoubtedly require a reformulation of some of our principles and practices as they become affected by more basic theories and philosophies of education. Heretofore we have tended to think of music as ministering to the feelings, to the need for personal enjoyment and balance-"adjustment", if you will, to the "education of the emotions" as opposed to the education of the intellect. If there is any trend in some of our recent music education philosophy it would seem to be a trend toward bringing the intellectual and aesthetic phases of our teaching more into a working balance. The intellect and the emotions are not separate entities, the emotions do not rule the intellect, and we do not, by educating the emotions as emotions therefore control the intellect. This is a gross oversimplification. The intellect and the emotions should supplement one another in the pursuance of any subject. There is an emotional-aesthetic appreciation component to the most abstract scientific subject, and there is a cognitive-analytical component to any study of the fine arts, including music. Our past tendency in music education to by-pass the theoretical and study phases of music in our schools is but a part of the anti-intellectualism and materialism which has been a consistent part of our national culture-which, curiously enough, has actually helped to

onsist enough, has actually helped to pull us into a great nation. Oddly

enough, through our contemporary pragmatic necessity for maintaining our political and military place in the world and for developing new basic knowledge for new research, we are now at the point of accepting the necessity for placing more intellectual and theoretical stress on our education practices.

The term "egghead" has now become more acceptable to the American people. Whether this is a temporary state or whether it will have a more permanent effect on our educational enterprise remains to be seen.

At any rate I do not believe music and the fine arts will be left untouched by these trends. We shall not lose them, but we may see demands for a better approach to this study. My feeling is that we will satisfy these new demands by means of a better balance between the aesthetic and cognitive components of our work. In plainer language this means making our students more musically literate not only in the read-



ing of music but with respect to a real understanding of the music they hear, and of the part which music plays in our total culture. I think we underestimate the abilities of many of our school children to reach these desirable levels of maturity.

Some music educators have been aware for some time of this need to put their house in order. The very establishment of the MENC Commission on Basic Concepts, with its directive to conduct inter-disciplinary studies, seems to be indic-

been describing in this article. There is bound to be a curricular lag between this conceptualizing at the philosophical level and the development of classroom practices, but this lag can be shortened by prompt action and intelligent experimenta-

I have been critical of certain phases of music education, but strictly as a music educator, for I am one of them. I pay tribute to my colleagues in the public schools, for I

ative of a trend toward what I have was once in that work and I know the killing routine involved. I do think music educators-all of them -need to devote a small part of their seemingly inexhaustible energies to the study of their own philosophy and their educational goals to the end that their work will contribute to what our country needs most. We may or may not be doing that now, and we will not know until we do some real, reflective thinking.

> Dr. Thurber Madison, Associate Professor of Music Education at Indiana Univers ity, is a specialist in the field of musical aptitude testing. He is a former Chairman of the Research Council of the Music Educators National Conference, and editor of the National Society for the Study of Education's current publication on "Concepts in Music Education."

Records in Review, 1957 is a recent publication that should prove of interest to record collectors. Edited by Joan Griffiths, published by the Wyeth Press and distributed by the Taplinger Publishing Co. of New York, this volume contains the opinions and judgments of 32 distinguished music critics, who review 900 LP's and stereophonic tapes released between July 1956 and June 1957, from the standpoint of the merits of each individual performance, the quality of the recording and the record's value, as compared with releases of previous years,

Charles E. Griffith, Vice-President, Music Editor and Manager of the International Division of the Silver Burdett Company, Morristown, N. J., has relinquished his administrative duties. He will, however, continue his association with the Company as a director and consultant.

A recipient in 1956 of an Honorary Degree of Doctor of Humane Letters from Dartmouth College, Mr. Griffith joined Silver Burdett in 1915, and in 1926 he was appointed Music Editor and elected a member of the Board of Directors, serving as Secretary of the Board from 1942 to 1957. He has also been Manager of the International Division since 1941.

William S. Havnie succeeds Mr. Griffith as Music Editor, and Erroll D. Michener will assume his duties as Manager of the International Division.

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THE BALLET COMES OF AGE

(Continued from page 38)

taste and costume, to complete the reform the school of Noverre had initiated. Then the grand age of ballet was at hand. Upon the scene came Marie Taglioni, the greatest name in ballet history, who in portraits is usually shown poised on the extreme tip of the toe. Though such dancing is not known to have originated with Taglioni, the most evident result of this important reform was to endow the dancer with a lightness, a rapidity in turning, and a general appearance of floating over rather than touching the earth. Hence was begun a cult of pure technique that led ballet far as the century wore on.

In England ballet in the later nineteenth century found a home in London's variety theatres, where productions were realistic, hearing such titles as Round the Town, By the Sea, or The Press. In France, however, there lingered remnants of the old romantic traditions in the works of Delibes.

Fog of Formalism

With the arrival of the twentieth century a certain disrepute hung over ballet like an unwelcome fog, due obviously to the lifeless formalism into which it had sunk. But by 1909 an astonishing revival occurred, emanating from Russia. The foundation of the new school came from the alliance of the dancer Michel Fokine and the amateur Sergei Diaghiley, resulting in the formation of a company which had its initial season in Paris in 1909. The music of the "classical" Russian ballet, which preceded this school, had ranged in quality from the cheap products of Drigo and Minkus to the elegant and sumptuous scores of Tschaikow-

The Diaghilev company raised the level of ballet music. This was done partly by adapting the works of eminent composers, such as Chopin in Les Sylphides, Schumann in Carnaval, and Rimsky-Korsakov in Schéhérazade, and partly by inducing promising young composers to follow Tschaikowsky's example in The Sleeping Beauty and write for ballet. The results of such endeavor brought

important new ballets, including Stravinsky's The Firebird and Petrouchka. A tragedy of living puppets, Petrouchka—owing to its combination of musical excellence and expressive mimicry, is considered by many critics to be the highest achievement of the Diaghilev ballet.

After Fokine and the Diaghilev ballet the most important figure on

the scene was Vaslav Nijinsky, endowed with a physical agility resembling that of Vestris and an intense dramatic talent in pantomime. Though Nijinsky's taste was affected by the barbaric dances of the Slav warriors and peasantry and by Oriental ideals, his early mental breakdown prevented the development of his idea.

Important Russian dancers of later years included Anna Pavlova, whose technique was finished but always carefully subordinated to the poetical

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inspiration of her dancing. The disintegration of Diaghilev's company, followed by his death in 1929, led to an interregnum during which the Sadler's Wells (now Royal) Ballet was formed. At first the group showed signs of Russian influence, but later productions gave increasing evidence of a healthy native style.

The art of dance in Americawhich includes modern dance, extensions of ethnological dance forms and tap dancing as well as ballethas reached its lowest state when content with inferior musical backgrounds or accompaniments, or when subservient to the music. American dance has achieved its artistic zenith when seeking for relationship with fine music on a plane of equality.

If recent composers have served American dance well by bringing to it distinguished music, dance in turn has served composers by providing them with new artistic stimuli and by introducing their works to a large public. Choreographers' thematic range in modern dance has led collaborating composers into new musical areas or has caused them to expand those musical areas in which they have previously been active. Thus Martha Graham called upon composers to write music for a dance-work based on a classic Greek tragedy, and William Schuman responded with Night Journey. When she wished a typical American composition, Aaron Copland wrote Appalachian Spring. Carlos Chavez produced a fitting score for her primi-tive ceremony, Dark Meadow, and Norman Dello Joio came up with Diversion for an abstract work.

Today ballet as seen on the American stage is a veritable collaboration of design, music, choreography and dancing. As a theatrical performance it combines dancing, pantomime and music to tell a story or express an idea. Music may provide the subject matter as well as rhythmic accompaniment, for many ballets are interpretations of musical compositions. Painting also contributes through creation of scenery and designs for costumes. In the past 2,500 years ballet has come a long way. Now of age, it can survive only if patrons of culture continue to support it with their interest and attendance.

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(Continued from page 18)

with some enthusiasm!

Whether chorus, band, orchestra or soloist, whether public or private education institution, the standards of performance have advanced so dramatically in the last twenty-five or thirty years that one wonders if we, as people, could mysteriously have become more talented! Obviously it is nothing of the sort. One may hear more interesting and finished choral work at an inter-fraternity sing than in a good many formal glee club concerts of the thirties. Yet the material from which a fraternity group must be chosen contains few trained voices, if any.

Our music educators have fought for their place—and the place of music—in the educational system and have amply rewarded the administrators and others who have helped them achieve it.

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PAST TO FUTURE

(Continued from page 60)

emotional adjustments, moral sensitivity and satisfying creative pursuits must also be developed. The concern of education is not alone how much our youth will know, but also what kind of persons they will be.

Where in the new design will there be space and time for experiences which will encourage this growth of inner strength? Will music, the arts and humanities contribute something which will enable our youth to sense the intellectual and emotional balance necessary in this social upheaval? Will these experiences help them develop "good" feelings for the human race and its welfare and guide them in the wise use of this new-found power in years to come? These important problems must be faced before the new curriculum designs will provide ways for the individual to achieve his highest degree of productivity and sensitivity in world affairs.

Not Machines

In the quest for improving education the search-light is on the teacher. While machine power can accomplish more than the mind can readily grasp, no robot can be conceived as yet to transmit learning adequately to human beings. Mechanized teachers only serve well when the goal of education is to make children more efficient human robots, responsive to outer controls and dictates rather than thinking and feeling as responsible persons, a storehouse of information and skill rather than experienced in selecting, deciding, refining in terms of individual purpose and human endeavors. If we reject this goal for education, then greater emphasis must be given to learn how to be the effective, resourceful, human teacher, and machine power should be directed toward improving the equipment and learning materials for the teachers' use.

In our specific branch of education dealing with music, the teacher needs to be "Somebody" to meet the tasks ahead. Many musicians have looked upon teaching not as an art or a profession, but as a supplement to performance. Repeatedly, on the cellege campus, a condescending attitude for teaching has been shaped by those who have scoffed at studying the principles of the teaching-learning process. Often students of music education have been made to feel that their life work was at a lower level of value than with those who were working toward mastering a musical instrument or cataloguing the literature of the past masters. Professors in Professional Music Schools have scorned the work of the public school music teacher without even a recent visit to the "battle-

front" to sense the fresh problems arising there. Respect and status given to the teacher have usually been in direct proportion to the age of the student he teaches. Engrossed with the noble traditions of our cultural past, the panel discussions of "what-to-do" about music have often been summarized in terms of blame or in details that amount to pebbles on the beach. Such a climate is not one in which competent teachers can be trained. To improve music education, teaching should be viewed as a respected

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art, a science, a skill, a profession. In this atmosphere greater insight into teaching can be gained.

What do we really know about how individuals learn music? Where is the storehouse of information upon which to draw? Will this be limited to the findings within our own field, or are there evidences from the searchings in related disciplines that will bring light to similar efforts in ours? What kinds of music experience should be offered to children of different abilities? Do we know what an eight-year-

old hears in music? Or what he sees? Do we know what most thirteenyear-old adolescents think music is? Do we care what has shaped these notions? Have we appraised how much the commercial uses of music have guided attitudes, taste, selection, participation, curiosity, imagination, skill, knowledge and independent uses of music?

Questions such as these can start many graduate studies which, if pooled, would contribute significantly to a better basis for music instruction. Teachers on the job through action research can collect important information. At the same time they can vitalize their own teaching by becoming students of "how to teach" and by recognizing the peak experiences where learning takes place. Our profession needs a storehouse of knowledge based on improved concepts of teaching-learning processes. Public schools and teacher-training schools, working together experimentally, could speed up the foundation for improved instruction at all levels of learning.

In this effort to improve music education, industry, too, could contribute. It is the manufacturer and publisher who can enable the ideas and findings of research to become realities in the classroom and the community. Learning materials and new equipment of improved quality, sadly needed in most classrooms, should now be possible with continuous advances in technology.

It is the collaborating work of all who are concerned with music's contribution to people, living and growing, that will determine its place in the new design for education. Let us find ways that music can use its power most effectively in strengthening our youth and our schools. They need to move out of the past to fit the dimensions of the future.

Mary Tolbert, Assistant Professor in the School of Music, Ohio State University, is Chairman of Music Area in the University Schools. She is a past President of the Ohio Music Education Association, and is at present a member of the Executive Committee and Member-al-large of the National Board of the Music Educators National Conference.

mittee and Member-at-large of the National Board of the Music Educators National Conference.

Benny Goodman, noted orchestra leader and clarinetist, has joined the Boston University faculty to conduct a workshop in modern music

performance and techniques in Bos-

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by President Harold C. Case of the University and Dean Robert A. Choate of the School of Fine and Applied Arts. The workshop is part of the pro-

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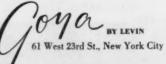
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GILBERT AND SULLIVAN IN CHURCH

(Continued from page 86)

and talent available. Assuming that this has been given proper consideration and a goal decided upon (which will by necessity establish regular attendance), I would place imagination in second place only to musicianship. This is the magic word. It must be analyzed, however, to obtain optimum results. A suggested pattern might be as follows: See the goal and anticipate problems. Know the material and talent available. Isolate the significant message or idea and dissociate it from facts and circumstances accompanying it. Seek out all plausible new associations which might be made with the essential idea. The line must be drawn, though, between enhancement of an idea and detraction from it, and this line can be thin.

Interpretative imagination is used to present illusion in a more contemporaneously communicative manner. As Shakespeare said, "... imagination bodies forth . . . The forms of things unknown . . . and gives to airy nothing . . . A local habitation and a name."

It is important that one apply discretion to imagination once it has been given free reign. It plays the part in our minds that Aurora does in relation to a sunrise. She precedes all those who create, lighting up dark ruts of the future, providing glimpses of what the fuller light of actual realization will eventually reveal. If interpretation is creative, the performers will be inspired.

To Tower Singers an old saying has taken on new meaning: "We learn by doing." But so can you! If a few people can pool their talents, wonderful things can be accomplished, as was evidenced by the young folks who created outstanding costumes from scratch for The Mikado. As a result of combined efforts, every detail met with meticulous attention. Every color and scheme was carefully woven and purposefully blended to the whole effect and illusion. But, of utmost value and importance, the individuals involved discovered and/or improved their abilities, thus developing deeper appreciation of another creative endeavor, perhaps unsuspected.

To experience the thrill of having communicated something worthy of the best in us, to see the gleam of enjoyment and accomplishment in the eyes of co-workers, is the joy of life. St. Francis de Sales stated this with the eloquence that only the highest order of artistic simplicity can achieve: "Love everyone with a strenuous love of charity, but have

no friendship except for those that communicate with you the things of virtue: and the more exquisite the virtues are . . . the more perfect shall your friendship also be.'

If there is a need for a Tower Singers group in your town, it can well be a realization. If you lack musicianship, someone else will provide it. If the imagination is rusty, pool it with others. The parts will soon resemble the whole and a new and greater magic-the will to achieve-will be left in your hands.

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(Continued from page 77)

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6618 CAPTAIN HOOK'S WALTZ-TTBB

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7359 GOSPEL BOOGIE—SSA 7360 JULIDA POLKA—SSA

.. COLLECTIONS BY KUBIK

ALL TIME POPS—SSA ALL TIME POPS—SATB

Containing: AFTER YOU'VE GONE, BORN TO BE WITH YOU, CANADIAN SUNSET, DEAR HEARTS AND GENTLE PEOPLE, DOCTOR, LAWYER, INDIAN CHIEF, DRIFTING AND DREAMING, ENJOY YOURSELF, FIVE MINUTES MORE, I'LL WALK ALONE, IT'S BEEN A LONG, LONG TIME

COLLEGE SONGS - SATB

Containing: ACROSS THE FIELD, FAR ABOVE CAYUGA'S WATER, HAIL PURDUE, THE VICTORS, MIGHTY OREGON, NAVY BLUE AND GOLD, NORTH-WESTERN PUSH ON SONG, NOTRE DAME VICTORY MARCH, ON WISCONSIN, RAMBLING WRECK FROM GEORGIA TECH

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EDWIN H. MORRIS & COMPANY INC. 31 West 54th Street - New York 19, N. Y. Canada, EDWIN H. MORRIS (CANADA) LIMITED 14 Birch Avenue - Toronto 7, Ontario, Canada cinating rhythms of Africa or of South America; and the melody patterns may range from the simplest hill-billy expressions to the cacophonous sounds produced by the imitation of primitive peoples' music which is being so widely studied ethnologically and appropriated musically.

But one thing will seem to be especially noticeable to one studying it, and that is that the vocal rendition often sounds more unpleasantly primitive and sensual than the instrumental playing of it. In the latter there is sometimes a beauty which is hidden by the pagan quality of the voice; and exaggeration either way, in over-refinement or overprimitiveness, may assign a song to the mental cubby-hole labelled "Poor taste" by the followers of serious and popular music. If this argument should be claimed fallacious on the ground that those songs were meant to be the expressions of untutored emotions, and the refinement of them would make them false and unrealistic, it must be admitted here that there are degrees of vulgarity and of refinement upon which the different levels and ages of musical society will pass their judgments, and in the long run one style or the other will be found to have wielded the greater influence on the following style.

Varied Arrangements

Some old songs are being "arranged" with what some call a "modern slant", but often it could be more properly said that the arrangements had reverted to the original styles. Others, to the anoyance of many students, composers and interpreters, are being set in the rather sentimental style of the 1800's; but some of both styles are being treated authentically and artistically, still keeping their individuality and their intrinsic values; and this reaching out for a wider, more authentic grasp of the old styles, and for new expressions for old emotions and ideas, is healthy and constructive and may lead, in its experimentation, to refreshing new music as well as to a wider knowledge of the old songs

(as Liszt's piano transcriptions of some of Schubert's songs brought many of them to the attention of the public).

At a recent "Fine Arts Festival" at the University of Massachusetts, there were given several highly artistic symphonic band numbers, several refreshing choral numbers, a piano, clarinet and flute trio played exquisitely by three girls from a near-by woman's college (Smith) and, by a group of eight girls from another neighboring woman's college (Mt. Holvoke), several groups of songs. Here, again, it must be noted, it was ensemble singing, not solo song, though the solo and the leading voice were used dramatically here and there. The songs were folkish and semi-popular, each with a distinctive arrangement by one or more of the girls, which gave some of them a modern tonal and rhythmic aspect, but left to each its original feeling, and kept them all on a high plane as far as good taste was concerned. The wordless tones here and there were startlingly beautiful, whether appealing or gay,-the whole a pleasing mixture of the old and the new in composition, aesthetics and production. And the fun the girls had and gave was a priceless contribution!

Another concert by a civic "Music Center" in Brattleboro, Vt., with some well known artists as well as local talent, showed the striking contrast between expressiveness according to Bach in his Cantata No. 191, Gloria in Excelsis, Deo, and that of Stravinsky's Symphony of Psalms. In the choral parts of the Psalms, the tone was as pointedly focused as in the solo parts of the Cantata, with accents by diaphragmatic pressure which seemed almost percussive! On the other hand, the choral parts of the Cantata flowed even in the most intricately polyphonic measures, in tones which were and were meant to be rounded and smoothed rather than pointed. And how gratifyingly the two complemented each other! But those with unaccustomed ears were unanimous in saying that they would need to hear the Symphony of Psalms again and again before they could feel attuned to it; and



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If, as someone has suggested in regard to vocal solos, it is hard to get singers to learn and sing difficult new songs, it is even more difficult to find audiences willing to make the effort to enjoy them. New rhythms reach our consciousness and understanding sooner than new tonal patterns, for the latter come less naturally and do take concentrated and oft-repeated listening. Otherwise the mind keeps harking back to the sounds to which it is accustomed, which it forehears, and which it is constantly obliged to push out of the forefront of its expectations. It is this last which makes listening to the new musical idioms such a frustrating experience at first. The mind just refuses to be held and the first thing one knows one has ceased to listen and is probably thinking of anything but the music. One does not even remember where listening left off. And that is where recordings are most helpful, for one can turn a record back, begin at the beginning and, by keeping strict attention, note carefully where listening began to be less acute, and repeat from that part till it too flows in one's understanding, thus passing on to each succeeding section, listening actively.

So granting the tendency of man as well as bird to imitate the sounds he hears, it may be conceded that one must hear and one must hum the new idiom if one is to acquire a feeling for it and a knowledge of it. But how can one hear if no one will sing? How can one sing if no one will compose? While there is need for much more writing of fine music for voices, one can be encouraged by the fact that there are even now enough songs by contemporary composers to make the intimate song recital a thing of lyric and dramatic delight; and there are vocal and instrumental combinations enough to lend thrilling variety to symphonic programs. So,-is it too much to ask for more fine singing, with and without words? >>>



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WHY AN OPERA WORKSHOP?

(Continued from page 64)

reversible end for end to denote different historical periods, are also used.

A minimum of scenic elements are used in the scene recitals. Colored lights are used to convey mood, time of day and to pinpoint action. The settings are conceived to appeal to the imagination of the singers rather than to spell everything out for them.

Zirner adds that the scene recitals are, in his opinion, the best training means for young singers who are trying to get some idea of operatic ensemble.

"I find that once the imagination is unleashed it goes much further than when it is tied down to the usual specifics," Zirner says.

Scenic Helps

Many scenic props are available for use when needed, however. The group uses platforms, chairs and tables all especially designed for use by the workshop because of their non-specific shape. Frames that can be hinged to the screens are used to provide doors, balconies and windows.

To correspond with the simplified scenic units used by the workshop, Mrs. Zirner has devised convertible costume units.

A convertible costume unit consists of clothing units in various patterns and colors, fashioned on elastic bands for adjustability and made of washable material for easy laundering.

The Zirners have, during the last six years, enlarged the stock of convertible costumes to include pants, shirts, blouses, tunics, belts, cuffs and jabeaus, so that it is possible to costume almost any character in operatic literature from the period of mythological Greece to the nineteenth century.

The motivating force for inventing the convertible costume was the desire of the workshop to do a variety of operatic literature. Zirner feels that doing a scene from a great opera to the greatest effect is much more important, educationally speaking, than trying to do a full-fledged.

operatic production.

But the problem arose of doing the scenes in street clothes or renting period costumes for each scene.

The Zirners felt that to do the scenes in street clothes would have stifled the singer's imagination and provided a dull spectacle for the audience. Renting costumes would have been too expensive. Thus the convertible costume was invented.

"It has worked so well that we have, for the last three years, done our full operatic productions in the unit costumes," Zirner says.

Mrs. Zirner has compiled her findings on the unit costume into a book titled Costuming for the Modern Stage, in which she explains the philosophy of the unit costume. The work is illustrated and was published in May, 1957, by the University of Illinois Press. >>>

MUSICAL MOVIES

HE motion picture industry is becoming more and more aware of the importance of music to feature films, both as background material and as actual subject matter. The M-G-M Studios have sent out special announcements of their musical plans, including intensive promotion of the new Gigi, for which Alan Jay Lerner and Frederick Loewe, of My Fair Lady fame, have written the lyrics and tunes. Musical director Johnny Green's popular score for Raintree County is also receiving special attention, as is the latest picture starring Mario Lanza, Seven Hills of Rome. Much of this music, as well as that of other films, is already available on records.

The 20th Century-Fox Film Corporation is releasing a most important picture in the screen version of South Pacific, by Richard Rodgers and Oscar Hammerstein II. The success of the earlier films, based on the musical comedies of this outstanding team, points to at least an equal and possibly an even greater demand for South Pacific in the theatres as well as on the turn-tables of the nation. The picture was filmed on one of the most beautiful of the Hawaiian Islands, Kauai, often called "the garden spot." Its music is already recognized as belonging among the classics of modern art.



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Concert Criteria for the Piano



VERNON W. STONE

H AVE you ever discussed a piano concert during the intermission or long after the curtain had been drawn, the lights had been turned off, and the audience had gone separate and/or collective ways? What emphasis did the discussion take? It is highly probable that there was some mention of "that cute little encore," or "that difficult Beethoven Sonata," or some other attention to the program content. Whatever the nature of the discussion, one can be certain that the emphasis had some relation to the interests and abilities of the participants in the "post-concert." If pianists—of varying degrees of skill—constituted the group, program content per se was treated only in passing. Undoubtedly the major emphasis was on other matters—principally technical facility and expressive feelings.

Assuming that it is possible and desirable to break down general piano competency into various recognizable components, perhaps the following non-ranked factors are in order: (1) Sight-reading; (2) Memorizing; (3) Technique; (4) Expression.

The foregoing areas should not imply that each of the above-indicated factors is discrete and that there are not discernible inter-relationships. Without belaboring the point, the quantitative statistical inter-correlations will be variable, to be sure, but they will be present in a positive manner.

It has been pointed out over the centuries that any other factor which might be related to piano artistry is, of necessity, a functional subsidiary of the above-enumerated major factors. That is to say, timing is an aspect of sight-reading; relaxation is an aspect of memorizing; volume is an aspect of technique, and style is an aspect of expression. One can develop the point further, but it is sufficient to say here that practically any other factors which enter the mind can readily be

Dr. Stone started out to be a concert pianist but is today head of the Department of Business Education at Maryland State College. He served under Dr. Ralph Bunche as reporter for the U.N. Mission to Palestine and was also the official court reporter at the Nuremberg War Crimes Trials. His Ph.D. degree is from the University of California and he was musically trained in both Europe and the United States.

classified as minor factors. Accordingly, such additional factors can be classified on the basis of these four ma-

ior factors.

Sight-reading—the ability to grasp the musical notations in an applicatory manner, execute accurately, and perform up to the intended tempo a "new," previously untried sheet of music—although, as has been pointed out, there exists a necessary relationship between sight-reading and the other factors. Depending upon the form in which one markets his piano playing—with or without remuneration—this factor may be more or less important. In piano concertizing, sight-reading bears an indirect connection. In accompanying, of course, the skill is of supreme importance. It cannot be overly stressed, however, that sight-reading entails more than a mere reading of the notes. To say the least, adequate technique, feeling, rhythm, etc. are presupposed.

Feats of Memory

Memorizing-the ability to perform a given number without the notes, after having studied the music. This factor is entirely variable, for, as is true of so many human endeavors, the theory of individual differences becomes a reality. There are pianists who look at a sheet of music and then play it perfectly without further reference to written or printed notes. Such a person is an extremely gifted memorizer. There are others who play the music over once, or a few times at most, and then continue without reference to the music. Then, of course, we are acquainted with the pianist who memorizes with the greatest difficulty-if at all. Memory work for the piano is practically an insurmountable task for some people. They seem to initiate a Federal case when undertaking "the impossible." Upon successfully memorizing the number, however, they may perhaps retain it for an unusually long period of time. Psychologically there is some correlation between the amount of time required to master a task and the retention of it. Pedagogically we must differentiate lesson-learning from mastery. It must be stated that the individual differences are entirely too (Continued on page 124)

MUSIC AT TWILIGHT

Couched at my ease, and hearing through the room Mozart's bright wizardries of haunted sound, While staring out into the western gloom At peaks that veils of roseate gauze surround, I feel as one whom flesh has never bound.

Held in a trance of harmony and dream, Where time is but pulsations of a song, I rise upon the glad, triumphant stream To kindled summit-lands above the throng, And mount all spires for which the ages long.

So it may be when death and life are one, Loosed from the body, radiantly aware Of music throbbing, and the setting sun Lifting cloud-lanterns in the luminous air, Like gleams from some melodious Otherwhere.

-Stanton A. Coblentz

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WHAT ABOUT GYPSY MUSIC?

(Continued from page 80)

The news about Bartok's and Kodaly's world-famous collection of the autochthonous music of the Hungarian peasant had a peculiar and rather confusing effect upon Western thought in the matter of Gypsy music. When Bartok's first volume, The Hungarian Folk Song (1925), reached the libraries of the West, with hundreds of genuine peasant songs bearing the characteristic marks of an atavistic tendency for descending pentatonism in forming the melodic line, with frequent use of the old church modes and cadences, with phrases repeated on the subdominant, and with substantially different musical patterns from those used by Liszt in his Rhapsodies, the uninformed West took these differences as evidence of the correctness of Liszt's presumption that all the rest of Hungarian "national music" was of Gypsy origin, as played by the so-called Gypsy bands.

Liszt's Error

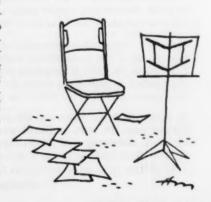
The introduction to the English version of Liszt's book, *The Gypsy in Music* (London, 1925), "simply marvels that any contrary view should be held at all." As late as 1946, authoritative references to European literature still insisted that the tune material of the *Hungarian Rhapsodies* by Liszt is not Hungarian but Gypsy.

Despite the fact that Bartok's competent statement positively contradicts all assertions based upon the presumption popularized by Liszt's book, there is at present, in the history of music, a vacuum around the idea of Gypsy music. The encyclopedias of the last decade are either warming up some previously published old stuff or they simply drop the subject of Gypsy music altogether. Only one or two even refer to Bartok's statement concerning the tunes of the Rhapsodies by Liszt at all. Meanwhile the Romany language is still the spoken idiom of most nomad and half-settled Gypsies, who also sing among themselves in Romany. Recently, there was published a small volume of songs with Romany texts, 99 Gypsy Folk Songs by M. Paszti, songs which had been

collected from among the non-musician Gypsies of post-war Hungary. Certainly these show, on the whole, no similarity to the melodies used by Liszt in the Rhapsodies. They point rather to folk-songs of the environment, with a few which have an undeterminable family tree as far as folk-music is concerned. Those with the undeterminable family tree may be of genuine Gypsy origin if, indeed, there exists such true Gypsy folk-music at all.

Since the musical world has overcome, somewhat, the magic spell of the fascinating Lisztian myth about the Gypsy Parzifal-Siegfried hero and his creative work in music, the mystery of Gypsy music has become an open field for the historians of music. The above-mentioned volume makes available a real contribution toward the clarification of the mystery of Gypsy music itself. It certainly should be followed by authoritative publications of the tune material of the nomad, half-nomad and settled ethnic Gypsy tribes all over the world while they continue to follow their wanderings. Certainly a group of several million people offers no "negligible quantity" for scientific research.

Considering the manifold and intricate connections of the various musical system and cultures in all the areas of the Gypsy migrations and infiltration, thorough research work is long overdue in the almost unbroken soil of Gypsy folk-song. Such work promises to contribute some interesting chapters to the literature of music.







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HOW IMPORTANT ARE ARRANGERS?

(Continued from page 28)

help he received from Doctor Joseph Schillinger. The movie shows how Miller finally achieved this sound through new combinations in arrangement. The late Joseph Schillinger, author of a System of Musical Composition, was the teacher of many of Broadway's arrangers. It was not uncommon to find such people as Glenn Miller, George Gershwin, Winston Sharples and Ted Royal waiting for lessons in his studios at the same time.

Arranger-Conductors

Conductors like Morton Gould and Percy Faith, who write their own arrangements, must wonder about how much of their success is due to their arrangements and how much to their conducting. It is high time that all of us who teach and conduct recognize our debt to the arranger. There is not one school song book which does not demonstrate his importance.

The names of arrangers are not always present in a song collection because of the many songs they do in each book. And so, it is not always our fault if we do not pay tribute to these skilled men. How many of us are aware, for instance, that Birchard's *Twice* 55 song book arrangements are the work of the late Harvey Worthington Loomis?

Bandmasters know the work of Paul Yoder, but do they remember Sousa's arranger, Mayhew Lake? The little dance bands throughout the country worship good arrangers, but how much do they know about Paul Weirich, the master of their "stock" arrangements? How much does Fred Waring owe to the skill and art of Roy Ringwald and Harry Simeone? What has Lawrence Welk done to give proper credit to his arrangers? Yes, included in the cost of every modern musical program in night clubs or on radio and television is the price of arrangements.

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MUSIC IN A TECHNICAL SCHOOL

(Continued from page 72)

somewhat mobile membership, depending on faculty loads at various times of the year, but with a hard core of 10 or 12 faculty members and wives. The music sung is the best 16th and 17th century polyphonic material, performed mainly for the pleasure of the group itself, but also for various faculty occasions. Actually, the faculty is represented throughout the music organizations in the community such as the Symphony Chorus, several chamber music groups and innumerable church choirs and singing societies.

Appreciation Courses

The interest in music evidenced by the faculty spreads throughout the student body. Attendance in senior elective courses is limited by college regulation, yet the music appreciation course is always filled to the limit. The course tries to combat the two extremes often represented by engineering students interested in music-either a willingness to let music seep into consciousness like some kind of atmospheric fog-a release of tension from scientific analysis perhaps,-or a fanatical desire to approach music through high fidelity characteristics. The course tries to get the students to appreciate the formal aspects of music while at the same time learning to verbalize their emotional and aesthetic responses to the music.

Perhaps the most tangible evidence of the interest in music on campus is the withdrawal list of long-playing records from the library. Up until last year, a rental fee of 10 cents a record was charged for each withdrawal. Under this system between four and five hundred records were withdrawn each month. With the institution of a real music program, however, it was decided that the college should finance the collection and that record withdrawals should be free to the students. The result is that, at the present time, over 1200 records a month make their way into dormitory and fraternity rooms. It should be pointed out that the student enrollment at Case is only 1500. The maximum number of records for any one student is limited to

three a week. All of the records are of serious music except for a few of the leading musical comedies. There are no jazz records (other than the Folkways series) or "mood music" records, so that these figures represent the amount of really good music being heard on campus.

For those who have no recordplayers in their rooms, a set of turntables and earphones is located in one of the library reading-rooms for general use.

Besides this "informal" listening, there are two regularly scheduled noon concerts each week over the Institute's main high fidelity system. Attendance varies with the program, but it averages from 30 to 40 each day. In these concerts, a balance is kept between the more popular Romantic composers and the pre-Haydn or post-impressionists.

The newest musical group on campus is the Symphony Forum, founded in the fall of 1956. The purpose of the group is to provide low-cost tickets to students for the regular concert series of the Cleveland Symphony Orchestra. The response from the students was immediate, and membership in the group is just under 100. As many as 30 students have attended a single performance under the Forum's auspices. But the activities include more than this. Members have been admitted to the daily symphony rehearsals and have met with various members of the orchestra in informal afternoon gatherings. The Forum is also a clearing-house for low-priced and free tickets to other musical events in the area. One yearly activity is the providing of "supers" for the Metropolitan Opera performances in Cleveland.

Part of the musical activity at Case is undoubtedly the result of the Institute's position in a cultural center such as Cleveland and its closeness to Severance Hall, the home of the Cleveland Symphony. More is due to the continuing interest of outside generosity and of inside initiative by faculty members. But all of this interest would have produced little effect if it were not for the genuine interest in music shown by the students. How much of this is

true of any technical school and how much is something special about the situation at Case would be difficult to say. Certainly it is true that the experience has been widespread that science and engineering students are genuinely interested in music. A glance at the catalogues of M.I.T., Carnegie Tech and R.P.I. will prove that point. Much of this interest is obviously a search for release from the exactness of research methods. But more, in my estimation, is the result of the intimate connection between the sciences of mathematics and physics and the laws of music.

What Case has done is to take an interest that is already present in the students and faculty and build on that interest and increase it by both curricular and extra-curricular activities. The engineering curricula make too great a curricular expansion of the music program an impossibility. The students simply do not have the free time necessary for further class work. Much can still be done to make an already full extra-curricular music program even fuller, so as to allow participation by a greater percentage of the stu-

The moral of this story is that no longer can the liberal arts school claim to be the last and only fortress of the fine arts in a growing technological society, nor need the technical school blush at its boorish lack of culture. A good foundation in the liberal arts can be gained at a technical school, and the foundation in music is already there.

Melvin Balliett has been appointed sales manager of the Theodore Presser Company, Bryn Mawr, Pennsylvania, as announced by Arthur A. Hauser, President. Mr. Balliett was general manager of the Presser retail store at 1712 Chestnut Street, Philadelphia, since September of last year. Before joining Presser, he was branch store manager for a Texas music company and had previously served as sales and educational representative with two other nationally-known music publishers. He was chief librarian at the National Music Camp at Interlochen, Michigan and for ten years band and orchestra director at a Cleveland, Ohio high school.

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APPRECIATION IS THE GOAL

(Continued from page 68)



to participate actively in adult life. This emphasis simply fails to take into account the facts of real life in the United States, where our particular type of adult society is becoming less and less group-centered and more and more individuallycentered, in spite of education's attempts to the contrary. Only a very, very small percentage of our students will ever have an opportunity for adult group musical performance in this country, and most of those who do will be the ones who have gone on to specialize in music at the college level. Teachers of music who believe in the principle of relating education to real life would do well to consider what kind of musical contact their students will actually be able to find in adulthood. It appears that we would be hard pressed to justify the school music program on the grounds that it would prepare the students for adult participation in music. We must find other justification to square with the facts of our society.

The Joy of Listening

The discovery of this justification and of the real goal of our school musical program has come from conversations with college students, I have found that at least 85% of those who had given up participation in music after having played or sung in high school groups were still curious and desirous of finding the means by which they could enjoy listening to music. Many of them have become hi-fi fans and are seeking appreciation of the music that is available to them on records. An appalling number of them expressed a sense of "lostness" in trying to discover an appreciation for music. Most of them, though they had played and sung their way through the lower levels of school, had never heard of the important stylistic aspects of music of various periods or of the exciting forms into which music has been organized. These students had simply never been introduced to the fundamentals of music appreciation. They had been cheated out of the tools by which music listening can be made enjoyable, regardless of talent.

This dilemma points up another real life fact of our society. It is that, while participation in musical performance is not a common, everyday experience in our adult society, the possession of record-players and radios is common, and it is becoming an accepted social norm to listen to music, at least some of which is serious. This means that it is becoming more socially desirable to understand and to appreciate music as a listener and to be able to discuss music somewhat intelligently. This has been frequently mentioned by my students who desire to develop such a "social grace." It follows, then, that the stronger goal for our school music programs should be the development of appreciation, since this comes closer to the real life experiences of American adults

It seems to me that the apparent failure of recent school music programs to emphasize the appreciative aspects is due partly to public pressure for performing groups and also partly to the unimaginative teaching of music appreciation that was found in our schools a generation ago, The older method, which used music merely as illustrative material to literary or extra-musical experiences, and which placed music always in the position of imitator of real life, has been so thoroughly discredited that many music teachers have apparently thought that music appreciation itself was a thing of the past! Not so! Only the method of teaching it has changed, while the substance remains as important as ever. There is nearly unanimous agreement among college teachers of introductory music courses today that the most valid approach to appreciation is through an examination of the elements of music in terms of music rather than in terms of some external associations. Several textbooks have recently been published which espouse this new method of teaching appreciation.

It is not surprising that students who were taught to think of music as an illustration of some literary or emotional content, some story or mood outside of the musical mean-

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ings themselves, would ultimately reject music as unimportant. If it is a mere imitator, why not reject the imitation and cling only to the real thing that is being imitated?

If the school music programs are going to satisfy this goal as an important part of their endeavor, many teachers are going to need to revitalize their own music appreciation by reading some of the newer books on the subject and beginning to listen to the great, serious works with keener observation, considering the graphic beauties of music in their own terms. Then, these teachers will be able to rebuild the nearly lost appreciation of music as part of the public school program. In this effort, teachers in the schools and in the colleges ought to confer sympathetically with one another for the enrichment and knowledge of all concerned. For, after all, there is no value in the college teacher's sitting alone in his tower, condemning those at other levels and offering no help or consultation. By the same token, it is senseless for the public school music teacher to accuse the college teacher of being out of contact with the public and its problems without making an effort to catch up with the new techniques and knowledge which the colleges have been developing. >>>

The Department of Music and the Theatre Associates of Columbia University will present two new oneact American operas March 19, 20, 21. and 22 in Brander Matthews Hall. They will be under the musical direction of Emerson Buckley. The first, The Boor, by Dominick Argento and John Oren Scrymgeour after the Chekov play, will receive its first New York hearing. The second will be the world première of Gallantry: A Soap Opera, by Douglas Moore and Arnold Sundgaard, whose opera Giants in the Earth, also presented at Brander Matthews Theatre, received the Pulitzer Prize in music for 1951.

Admission will be free to the public and reserved seats may be obtained by writing to the Department of Music at Columbia, enclosing a self-addressed stamped envelope and indicating dates in the order of preference.

SAMUEL PEPYS, Curioso

By DAVID G. WEISS

Restoration England was rich in varieties of music. Pepys heard and responded to the multitudinous sounds about him. In his Diary (30 July 1666) he wrote: "Music is the thing of the world that I love most." Samuel Pepys, Curioso contains important information about the music, musicians, and the instruments of Pepys's times, as seen through the eyes of both observer and participant. The instruments discussed are beautifully illustrated, in sepia wash drawings, by Charles Richard Moore.

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Classroom Teachers and Music Specialists

CARL B. NELSON

PROVIDING effective, worthwhile training and experiences in music for prospective classroom teachers presents any institution with an imposing task. At the State University Teachers College at Cortland we have now extended the formal music training of all elementary education majors by including music teaching activities during the student teaching semester. Of course, our students had always been urged by the college to include music in their daily student teaching practice. However, we found that generally students took advantage of these opportunities only if the classroom sponsor teachers were active in music or if the cadets possessed an unusually strong musical background.

We believe that each one of our graduates in the field of elementary education can (and should) plan activities in the classroom to help children grow musically. These people should use music as effectively as they are able in the daily school program to aid children in expressing themselves through the medium of music. (In this capacity, the classroom teacher needs the skill of the music specialist to direct the over-all music program. Further, the music specialist provides the guidance needed in developing the chil-

dren's capabilities in the disciplines basic to musical growth.)

Each student who becomes a candidate for elementary classroom teaching at Cortland is required to register for a year of basic music theory and a semester's study of music literature. The only time devoted to methods of teaching music in the classroom is a four-week unit in a course within the professional sequence for juniors prior to student teaching.

The music and education departments at our college decided our students needed more opportunities to develop skills and attitudes neces-



-Courtesy, Betty Sonier

sary in helping children gain a greater familiarity with music. It was agreed that an attempt should be made by the music department to develop ways and means within the co-operating schools whereby all our students might share in music teaching experiences during the practice teaching semester. Accordingly the writer, in the role of coordinator, made several visits to each of the co-operating public schools where our students were teaching. This was done with a view toward orienting the administrators, specialists and classroom teachers to the situation and requesting their aid in placing this phase of the student teaching experience on a more rigorous basis. As the program evolved it became increasingly clear that some individual in the co-operating school would have to assume the responsibility for acting as a resource person in guiding our students in their planning and subsequent performance.

Even though many of the sponsoring classroom teachers were skillful in the daily use of music in their classrooms, the majority seemed to take only a marginal interest. For this reason and because of the music teachers' much more thorough preparation in music, it seemed best to seek the help of these specialists in each school. The appeal made to the music teachers was to ask if they would act as consultants or advisers to the students throughout the quarter at their schools. In this way, the student teachers might always have professional advice and guidance during this critical learning

(Continued on page 128)

Carl B. Nelson is Associate Professor of Music at the State Teachers College of the State University of New York in Cortland, N. Y. He has been conducting an experiment in the preparation of classroom teachers and music specialists in the elementary schools which has proved so successful that it is now a permanent fixture of the College schedule. This should make Mr. Nelson's report of great interest to similar educational institutions.

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Co-operation in Stage Productions

LEE BENJAMIN



PERHAPS one of the most vital areas in high school today is the Activity Program. In this area, more than any other, the student is seen as he really is. Whether making a lamp in Shop Club, developing a roll of film in Photography Club, or singing the latest arrangement from a current Broadway show in Chorus, he has picked the activity which will offer an outlet for the things he likes to do, wants to do, or can do.

Naturally, the size of the Activity Program differs from school to school, depending upon the length of the school day, size of the school and interest of the students. However, the average school offers Chorus, Shop, Photography, Science, Marksmanship, Dramatics, Language, Journalism and Art Clubs,

If you do not consider the athletic program a part of the actual Activity Program, the two most popular offerings are Chorus and Dramatics. These two are the most interrelated of any offered. At the same time they offer a more all around creative opportunity to the members as a means of expressing not only a skill and a useful hobby but also an art form.

Yet, from my own experiences as a drama director, and from the results of a private survey I conducted last year, I was amazed to find that the two areas are furthest apart from the standpoint of co-operation with

each other. I have taught in four different systems, either as a part or full-time teacher in the past eight years. In but one of the four schools did a genuine co-operation exist between my department and the music department. In the one school I mention, many fine music-drama productions resulted. In the other schools there were productions which were acceptable and entertaining, but they lacked the polish and professional touch that can only be accomplished by the combining of interests and talents-not only from the heads of departments, but from the students themselves,

Answers to Survey

Likewise, in a survey, where I contacted schools from every state, the same four-to-one ratio obtained. Under reasons given me for this lack of combining talents, the outstanding answers were: 1) lack of know-how on the part of the drama director in the area of music, 2) lack of knowhow on the part of the music director in the area of dramatics, 3) lack of faith in the abilities of the student to take on such a major challenge, 4) lack of time on the part of the directors, 5) too many activities in each department to warrant taking on anything further, 6) petty jealousy between the department heads and a refusal to share the spotlight with each other.

Naturally, some of these conditions exist in every high school in the country. Yet, in a final question in the survey, I asked concerning the chances of achieving any co-operation in the future. Encouragingly enough, the majority were willing

to be shown how this could be done, and desired such co-operation—but doubted if it were possible.

What better answer can be given than my own actual experiences in this area? My last three years as a teacher were spent in a very goodand very busy-Westchester County school system. The music teacher had many duties other than producing choral assemblies or concerts or giving voice training. He, therefore, could not give actively of his own time. My own capacity included: teacher of speech, drama director, activities director, publicity and public relations chairman, foreign-exchange student chairman and director of assemblies. Outside of school I directed community theatre, taught evening school in two communities, taught Sunday School in my own church, and ran theatre workshop groups in both the Catholic Church and the local Synagogue-and still found time to be a selling lyricist, TV script writer and lecturer and to raise three children. This is all being stated merely to show how much free time I actually had.

The drama department was responsible for two major productions a year. My first year saw the addition of a third. This department was also responsible for producing an assembly a week. True, many of these assemblies were traditional routine ceremonies, and others were put on by outside performers; but the majority were produced and staged by the drama department.

In my first year at this school, I was approached by some members of the senior class concerning the possibility of a book musical. The music teacher agreed to help, but could not spend time himself on the project, so he introduced me to a professional writer and arranger in

Lee Benjamin has taught dramatics and speech at the Horace Greeley School, Chappaqua, N. Y., and elsewhere. With his partner, James Leyden, a well known recording musician, he has created several light operas for school performance, including "All in Favor" and "Yankee Doodle Rainbow", which have been successfully produced.

the community, who had already shown a great interest in doing things for students in his spare time. Before we knew what had happened, we not only had another production, but ended up writing a show to fit the talents and tastes of the students themselves (Music Journal — July-August, 1956). This started a tradition of an annual senior class musical.

Here we found an ideal chance to use the talents of energetic students in a positive way. We were given full co-operation by the Music Department: - even though the director could not spend time at rehearsals, he staved after school many afternoons working with individuals on execution and delivery of certain numbers. Anything else that he could possibly do, he did. Our idea was further developed and enhanced by securing the co-operation of many other activity groups. The Home Economics students sewed costumes and canvas for back-drop scenery; the Shop Club worked on scenic construction, the Art Club made posters and painted scenery, the Journalism Club gave us publicity coverage, the Language Club assisted on word pronunciation and native customs-the locale of the production was France and Spain;-the Social Studies Department did some valuable historical research, and the Photography Club handled picture publicity; and finally, the Commercial Department gave us a hand in the typing and mimeographing

True, no one of these departments gave us one hundred per cent cooperation. It helped that members of the cast were also members of these activities mentioned. Nor did we get any of this help without a struggle. But we got enough to ease the load from the music and drama departments, and it was a step in the right direction. The results were obviously good when the final production was seen.

I have mentioned this instance because this school ranks with the busiest in the country. An average of over ninety per cent of each senior class go on to college; hence homework, scholastic standards and curricula are most important and time-consuming. This in itself limits rehearsal time to two nights a week plus a couple of hours on Saturdays.

Because of a busy calendar of events, it is impossible to spend more than two months on this kind of a production; and, translated into rehearsals, this means sixteen or seventeen rehearsals—if you are lucky. Even then, you are in conflict with sports, banquets, dates, concerts, part-time jobs and many other things that are not foreign to a busy community.

Varied Training

In short, it can be accomplished under the most trying circumstances if there is a genuine desire on the part of the director and students to accept a challenge. My training in music would fit in a trumpet's mute. My partner, Jimmy Leyden, at the same time, had no training in dramatics. We both did, however, have a strong love and high regard for the other's field, and a desire to express music and drama in terms other than sound alone. This does not in the least make us exceptional, since our types exist all over the world. It simply shows that it can be done, and we are willing to do whatever we can to further such a movement toward combining the arts at as early a level as high school.

Of course this task of co-operation can be fostered in many ways, chiefly by the individual department heads' attempting to get a better understanding of each other's fields. Do drama teachers realize the hours that go into training even ten voices in four-part harmony? Can they fathom



the timing involved, the techniques required in gaining the dramatic effect of the voice on a certain number? Or do they appreciate the time spent in memorizing scores, learning to sing with an orchestra, gesturing or acting while singing? Naturally, a drama person would realize the need for these details, but could he bring them out as quickly and easily as a student of music? The answer is quite emphatically No!

Neither does a music teacher expect to be able to understand all the workings of a stage: building and designing scenery and costumes, make-up, lighting or general effects. He knows there is a need for projection, gesture and characterization, but would not know the techniques of drawing these qualities from a student.

Still, when you bring these two masters of their respective arts together in real co-operation, the result can only be positive. Choric performances and band concerts are traditional, popular, and still draw thousands and thousands each year. One act plays and major drama productions realize the same popularity, but there should be at least one time each year when these two great arts are brought together.

The union of which I speak does not necessarily have to come in a full-length production at once. On the contrary, attempts should be made on a small scale for a start. There are many choral arrangements which lean to the use of narrators and actors; one-act musical scenes are plentiful in the play catalogs all over the country. Talent shows can be more than the old amateur type. Production numbers can be staged easily enough, with a minimum of effort. Adding musical interludes or choric melodies to major plays has been done with great results.

In a production of Thornton Wilder's Our Town two years ago, we took some of the Stage Manager's speeches and added a Greek Chorus to sing them. Certainly the fact that the best musicals of Broadway have been adapted from straight dramas should prove this:—Liliom (Carousel), Green Grow the Lilacs (Oklahoma), Pygmalion (My Fair Lady). We have also staged assemblies wherein we used scenes from Rodgers and

(Continued on page 131)

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THOUGHTS ON STRING TEACHING

(Continued from page 43)

should have a chance to study, even those who obviously will not be able to go very far. Most of the trouble comes from the wrong goals aimed at by the student, the teacher, or both. Lack of integrity and refusal to face facts also account for their share of frustrations.

Ability and desire do not always go hand in hand, but a few simple tests may aid in selecting youngsters who may make reasonable progress on their instruments. Formal tests such as the Seashore and Kwalwasser-Dykema batteries are not necessary; if these tests are given to all children, the results may be consulted, but informal, individual tests should also be given, preferably not later than the beginning of the fourth grade.

The strings are almost the only instruments that come in sizes to fit all, from small children to adults. Getting the right size instrument for a child is important.

Check Instruments

The simplest way of checking for right size is to use the instruments themselves. For example, let us suppose we are trying a three-quarter size violin held in playing position. Can the child reach his left hand around the scroll? With his hand in first position, does the left arm make approximately a right angle? Check fingers in playing position for length and span. Have the child hold the bow and place its tip on the G string, keeping a right angle between bow and string. Can he do this comfortably? Such practical tests can be completed quickly and are more efficient than the measurement variety.

Check hands and arms. Are fingers dcuble-jointed? Tightly webbed together? Thumb or little finger very short? Short, stubby, weak, long, tapering fingers? Tap table or piano lid to test strength and independence of fingers. Is student left-handed? Try making bow motions with pencil. Play a short folk song for the class; then have individual children try drawing the bow over the strings.

Check co-ordination: left hand

pats head, right hand rubs stomach. Reverse. "Place tip of right thumb on tips of two middle fingers of right hand."

Test the ear: child sings back a tone teacher plays on the violin, on the piano. Child slides finger on A string, while teacher bows, to match pitch played on piano. Play several short figures on violin—child sings them back. Play several familiar tunes; ask what they are. Ask the child to sing or hum any tune he knows, without accompaniment. Give standard pitch on violin; then play another one. Is it higher or lower than first? (Start wide, come down to small intervals.)

Has the child had any piano study? Study on another instrument? Can he read notes at the piano from treble or bass staff? Will he have to be taught everything about reading music as well as playing the new instrument? Information from the Room Teacher or Principal about the child's I.Q., home background, work habits and school record may be noted on the testing-card.

A test such as this will be of value when there are more applicants than instruments available in a school class, or when a parent wishes some assurance that his child has prospects for reasonable success on a string instrument.

Musicians, artists, dancers and actresses can find innumerable summer jobs as program consultants in camps operated by 650 Girl Scout Councils throughout the country. In order to spend an expense-free summer in the informal atmosphere of a camp seting, a counselor must be 21 or over, must enjoy working with girls 7 through 17 years of age, and must have a knowledge of the philosophy of Girl Scouting. For information about camp jobs within their locality, qualified women are urged to call their nearest Girl Scout Council, listed under "G" in the telephone book, or to write Miss Fanchon Hamilton, Recruitment and Referral Advisor, Girl Scouts of the U.S., 830 Third Avenue, New York City.

THE ACCORDION IN TELEVISION

(Continued from page 14)

ber has to make a speech, and these efforts are then criticized and analyzed by his fellow members. It is a wonderful training for platform conversation and gradually removes all the self-consciousness and possible nervousness usually associated with amateur oratory. My model for such informal comments is still the great Maurice Chevalier, who has always impressed me with his witty and urbane introductions to songs which thus became completely intelligible even when sung in French.

Accordion Assets

We hear much about the accordion nowadays as a virtuoso instrument, as a possible soloist with symphony orchestras, with concertos specially written for it, and as a practical substitute for almost any combination of woodwinds in the average amateur instrumental group. While I recognize all these assets, I like to emphasize also the obvious value of the accordion as a source of entertainment for everyday people and a musical "self-starter" even for those without particular talent or industry. Almost anyone can learn to play at least the beginner's 12-bass instrument, and a surprising number of pupils advance rapidly to the more elaborate models.

As a self-contained instrument, the accordion is ideal for parties and picnics, easy to carry and equally helpful in solos or accompaniments. Much of the entertaining of our troops in World War II was done by the accordion, since pianos were seldom available. It was distinctly gratifying, after being unfortunately rejected for the Armed Forces, to be permitted to contribute a little to the war effort as an entertainer abroad.

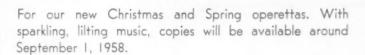
Television is now bringing the accordion into its own, with the ideal combination of the visual and the audible. Concert audiences are beginning to give it the respect it deserves, while novices are still fascinated by its possibilities for self-expression. I shall never lose my enthusiasm for the practical, popular, infinitely versatile accordion.

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WHY not make your own personal musical calendar? It's a good project for a rainy Saturday afternoon or any other spare time. You can do it by yourself, or get a bunch of your musical pals together and project your calendars en masse.

You will need seven sheets of construction paper, or paper of similar weight. Six sheets should be white; the seventh, for the cover, can be any color you wish. You will also need about a quarter of a yard of ribbon or colored cord, scissors, paste, pencil, crayons, and a current calendar to make sure you get the days and dates correct. A paper punch is a help but not essential.

On the cover sheet print across the top MUSIC CALENDAR, being sure to center it on the page. Below, in smaller letters, print your name. Decorate the rest of the cover with musical pictures, an original sketch, or hand-drawn music symbols. Print lightly with pencil, then go over the letters with crayon for added color and gaiety.

On the six actual calendar sheets, begin with the current month and letter the name across the top, about an inch down. With a ruler divide the sheet from left to right into seven equal spaces, leaving a small margin on either side. Make five equal spaces, drawing lines with the ruler, from below the month's name to just above the bottom of the sheet, thus making squares. Print the names of the days of the week across the sheet under the name of the month; put the dates in the proper squares, using small figures in the upper corners. Use the current calendar as guide, for accuracy.

Make six months on six sheets, then turn the sheets over for the remaining six months to fill out a year (even if you go over into the next calendar year).

Finishing Calendar

With the punch or scissors make two holes about three inches on either side of the center, just a little before the top, on all seven sheets. Lay the sheets on top of each other, draw the ribbon or cord through the holes, and tie. There's your calendar!

Now, the calendar's done, but the fun's just begun! There are many ways to use your calendar. For instance, write in one of the blank spaces at the top, the amount of time you expect to practice daily, then put in each day's square the actual amount of time you put in. Check your average at the end of the month. Enter the birthdays of your favorite composers; enter concerts you attend and also your own performances; enter the dates you get new pieces to work on, the dates when they are memorized, and when you played them for others. Mark holidays. Add other items as they occur to you.

Use the calendar for a year, then put it away for future use when planning musical programs, and as an incentive to beat your own practice and performance records during the next year.



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CANINIO, THE SINGING DOG

(Continued from page 30)

performance of the season in Rigoletto. I tell you, he had tears in his eyes! He bent down and scratched Caninio under the chin and the little guy licked Zing's hand and jumped into his arms. Remember the pictures in the papers the next day?

"We really can't complain; - the pooch had some good years. He made recordings which we still listen to. And we have pictures of him in the costumes of all the roles he sang. It was odd how it all ended, though.

"Caninio and Mme. De Corsa were great favorites when they sang together at the Cos. They liked each other and got along fine. She liked Caninio so much that she got herself a girl Chihuahua she called Conchita.

"This one Sunday afternoon Caninio was singing a concert at the 92nd Street 'Y'. After the performance De Corsa came back stage to see her pal Caninio and she had Conchita under her arm. Well, all I can tell you is something happened

between her pooch and mine. They became inseparable after that,couldn't keep them apart. Caninio visited his little Conchita every chance he got. Then it began to happen. At first his voice just sounded rougher than it usually did-and, one day, lo and behold, after Caninio visited Conchita, he came home and barked! I almost died! Who wants a barking dog? But there wasn't much we could do about it. It just happened that way, that's all. The funny thing is that our pooch wasn't even faithful to this Conchita. But that's the way it is with dogs."

With these words, Mrs. Branscome, who had been out walking Caninio, returned to their apartment. Caninio came to me and sniffed around my shoes as any dog might. Finding little of interest, he fetched a toy mousehis favorite toy-and carried it under the living-room couch.

With that it was indeed apparent that the great Caninio was gone forever. >>>



-Photo by R. I. Nesmith

MUSIC IS THE HEART OF A CITY

(Continued from page 8)

Orchestra (an avocational group with a Boston "Pops"-like repertoire) are paid for directly from the general budget of the City of Los Angeles. That comes to approximately \$147,500 during the 1957-58 fiscal ye r, plus another \$40,000 from the Music Performance Trust Funds to underwrite slightly more than half the cost of the band concerts. It takes a full-time staff of nine persons, plus about 60 choral and sing directors and accompanists, plus the professional personnel of the bands, to provide "More Music for More People" in Los Angeles.

The City Council and I, as Mayor, think the cost is small in return for the large benefits in civic and cultural satisfaction and enjoyment.

Under the auspices of UNESCO, the International Society for Music Education will present its Third International Conference on "The Role and Place of Music in the Education of Youth and Adults," in Copenhagen, July 31-August 7.

Subjects under discussion will be the new trends in music and music education in various countries, the use of music of the Eastern and Western World as a means of international understanding, and the role of technical media (radio, television, film and gramophone) in music education. Workshops will be conducted on music education in elementary schools, in high schools, in colleges, academies, conservatories and universities, as well as on music education through individual and private music instruction.

Submission of items for the agenda of the ISME's projected meeting, to be held during the course of the conference, must be made no later than March 31, 1958.

Membership dues are \$3 and may be remitted to the ISME Treasurer, 1201 Sixteenth St., N. W., Washington 6, D. C. ISME members may participate in the forthcoming Conference upon payment of a \$5 registration fee. For further information, apply to Egon Kraus, Secretary General, ISME, Manderscheider Strasse 35, Cologne, Germany.





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A PROBLEM

BELOW is an editorial from the Deseret News, Salt Lake City, Utah, appearing under the disturbing title No More Prep School Musicians? It was brought to the attention of Music Journal by Richard V. Madden of the Chicago Musical Instrument Company, to whom thanks are extended.

"New graduation requirements in the Utah high schools, imposed as part of a national defense effort to train scientists and technologists, have been in force long enough to presage the loss of certain cultural gains made in the past.

"The music program seems to have been hit hardest. Spring registration, under the new requirements, disclosed that from 50% to 90% of the music students were not able to continue their studies. Under the new Program of Studies in Secondary Schools, there was no time left for registration in music.

"Our public school music teachers, through their little publication, The Utah Music Educator, have voiced considerable alarm. In one region, reported Max L. Dalby, Utah Music Educators Association President, three of the best teachers resigned because of the handicap under which they had to labor in the new setup. In another district, two teachers requested assignments in other departments. This coming school year, and the nation." >>>

said Mr. Dalby, will find an alarming number of our top-grade music teachers in out-of-state jobs, and our state deprived of their splendid professional services.

The problem has been carried to the state superintendent of public instruction and has been discussed with several district superintendents and principals. The result: A general conclusion that the new requirements are of vital importance and are here to stay, at least until international tension is eased.

"There are two possible solutions: 1. Increasing the school day from six to seven periods. This plan seems to be working out well in the Granite District which has been in a jam for classroom facilities for some time. A united effort by the music teachers of a district might possibly bring about the desired action. 2. Public pressure backed by administrators, teachers and PTA units possibly could effect a modification of the requirements.

"There could be other ways of assisting our America in its international relationships program and at the same time preserving the secondary school music problem. Certainly both are vitally important, both to the nation and the education of youth. It is to be hoped this solution can be found,-one that will be in keeping with the cultural advantages to the student, the state



An American Family Practices Chamber Music

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PIANO SCHOLARSHIPS

NEW idea in music education has been introduced in the Cincinnati. Ohio area. The Cincinnati Music Scholarship Association has been organized to give private piano teachers a method of evaluating the progress of their students and to offer eight annual scholarships for further study at the Cincinnati College-Conservatory of Music or with artist teachers.

Previously there had been no accredited method by which private piano students (and their parents) could compare their abilities and accomplishments with existing scholastic standards. Now, piano examinations covering requirements for each grade level student in technique, sight reading, pieces, studies and ear training permit teachers, students and parents to see what progress is being made.

The material used for the piano examinations is designed by the University of Western Ontario, and outstanding graduate students of such a program include the brilliant young pianist, Glenn Gould, concert soprano Lois Marshall, Ray Dudley, concert pianist and a faculty member of the Indiana University Music Department, and others.

Examinations are held in June of each year at the Indian Hill School in Cincinnati. Piano students of all levels are eligible and there is no age limit.

information on the Further Scholarship Program is available on request by writing: G. G. Ackerman, President, Cincinnati Music Scholarship Association, 3577 Saybrook Avenue, Cincinnati 8, Ohio. >>>

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In addition to the choral activities, an Elementary Music Education Workshop, a Master Class for piano teachers, a Youth Symphony Orchestra and Youth Choral Workshop are also scheduled.

The 1958 faculty, headed by Fred Waring, will include Dr. Earl Willhoite, Tom Waring, Sigmund Spaeth, Jack Best, Leo Arnaud, John Raymond, Wallace Hornibrook, Charles Webb, Ed McGinley, Harry Simeone, Ray Sax, Helen Garlington, and Hawley Ades with Don Craig, well-known professional and festival choral conductor as guest instructor for the "Alumni" Workshop.

- For additional details concerning Texas session, write:
 Dean of the School of Music, SMU, Dallas.
- Concerning all Pennsylvania sessions, address:
 Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.

CONCERT CRITERIA FOR THE PIANO

(Continued from page 105)

pronounced to warrant generalizations concerning memorizing for the piano.

Technique-the means by which and the manner in which the pianist performs on the keyboard, or, executing the notes in such a manner as to transfer the musical notations from the printed page to the keyboard. Similar to memorizing, it is also assumed that the scheduled pianist has adequate technical skill to enable him to execute the programmed numbers. Yet, there is a variation in technique, even among the top concert artists. Basically, this difference is founded on the theory that there is not one way to perform a task, but that there are several good ways. When a student of piano hears a top-rated concert artist, this is truly one of the pleasurable experiences which will make the concert worth his while. There is no substitute for noting the ease, the speed, the musical quality, etc. with which an artist performs a given number.

Expression—the ability, skill, musicianship and faith with which the pianist translates the composition from

the printed page to the keyboard, in keeping with the objectives and feelings of the composer. If, as per the discussion thus far, sight-reading is not a highly ranked factor for the concert pianist, memorizing is assumed, and technique is almost predictable, then, clearly, expression is the raison d'être of the concert artist. Moreover, we cannot seriously speak of the pianist as a concert artist without giving foremost consideration to expression. Is not expression practically the be-all and end-all of piano compositions and the performers of them? An observation to be reckoned with is the fact that more concert pianists and would-be concert pianists gain recognition with adequate technique and outstanding expression than is the case when the situation is reversed. Embodied in the concept of expression is individualistic style, a priceless consideration when other aspects of skill are equal.

Four major factors—sight-reading, memorizing, technique, and expression—have been cited as basic components of piano competency, or artistry. An artist who excels in all four areas will seldom be found.

MUSIC IN THE SATELLITE AGE

(Continued from page 48)

Bizet's soft and divinely beautiful music tells the story which the lovers themselves could not express. This scene is so moving that the audience is often in tears.

This is why the deepest and richest and most ineffable experience of man is by far best expressed in music. One of the most convincing illustrations of religious expression is Handel's Messiah. Debussy said that "Music is for that which cannot be expressed by words"; thus music begins when words are powerless. We have an excellent illustration of this in the music in motion pictures, which provides that which cannot be expressed in words or production.

Studies in our time confirm the values of music for a culture. The young musician in high school is an acknowledged leader among students. He holds more offices and earns more awards than his classmates. He is usually the superior of his non-musical friend in all-around personality development. He often surpasses the non-musician in academic achievement.

It may very well be that the challenge of life can be more assuredly met by the encouragement of more music in the school curriculum. After all, the group that posterity will depend on to work out problems of what to do, once the conquest of space is done with, are the students of today.

Music is more than recreation. It is education. It is synonymous with personality growth. It is a means of drawing out the hidden powers in us, perhaps more than anything.



-Photo by Frederick C. Kramer

We all know from our senses that the emotional pull of music is one of the very strong forces in our lives. Emotions do direct our lives. Our emotions influence our thinking, fceling, physiological behavior,—our entire life. Physically man lives in a satellite age, but emotionally he lives in a stone age. Music in a missile age means more freedom from emotional stress, more peace of mind and happiness.

What I have said of music at all levels explains why music is such a unique influence. Through it, our deeper, truer life comes forth. We commune with its truth and beauty; and we may find that, just as Music has been the source of our own communication, it will surely be the answer to interplanetary communication.

0

Recently a band library of almost 600 compositions was donated by George F. Strickling, choir director of Cleveland Heights High School, to Ashland College, whose band department is under the direction of Robert Froelich. In the library are many foreign editions, standard overtures, novelties and marches, as well as many manuscript compositions and arrangements by Mr. Strickling.

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ORGAN FILMS

NEW SERIES of twenty films A designed to teach keyboard fundamentals to children of elementary school level will be made available to public school systems this Spring. as announced by Joe Benaron, President of Thomas Organ Co., sponsor of the films. The company already has acceptances from 316 school systems all over the United States, and the films will be distributed as soon as is practical. This new educational program provides students with a basic musical education emphasizing keyboard instruments such as the organ and piano.

Broadcast Music, Inc., announces the signing of Tony Lavelli, songwriter, accordionist and former All-American basketball star, to a new songwriter's contract and will license the performing rights to Mr. Lavelli's original compositions.

Concurrently, Folkways Records is releasing Accordion Classics, a long-playing record featuring Mr. Lavelli in 13 selections, ranging from La Cumparsita to Mozart's Turkish March. The disc also includes a medley from Carmen; a march, Under the Double Eagle; excerpts from Orpheus in the Underworld; Schubert's Ave Maria; and Flight of the Bumble Bee, modernized into The Bee's Jam Session. Climaxing the performance is an original rhapsody composed by Mr. Lavelli called Country Fair, published by Alpha Music, Inc.

The 27th Annual Potsdam Spring Festival of the Arts will have such world-famed personalities as Ogden Nash, Saul Padover, Bessie Schoenberg, Rudolph Arnheim and Nadia Boulanger on its program of events, as announced by Dr. Frederick W. Crumb, President of Potsdam State University Teachers College.

One of the oldest festivals in the state, the 1958 Potsdam Festival starts with a drama presentation on March 14 and ends with performances by the 300-voice Crane Chorus and Symphony Orchestra under the baton of the world's foremost woman teacher of composition, Mlle. Nadia Boulanger. In between there will be lectures on the arts, a dance recital, classic films and art exhibits.

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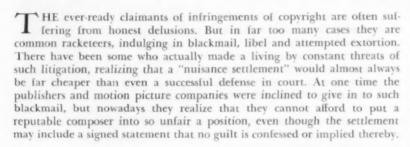


SIGMUND SPAETH

O NE of the most fantastic absurdities connected with the art of music is the frequency of plagiarism suits against both popular and serious composers. There seems always to be some frustrated amateur lurking about, ready to accuse even the most distinguished musician of having stolen his tune, generally ignoring the fact that he could not possibly have heard or seen it and that he would hardly have to borrow such material in any case.

Music publishers are very careful to avoid such litigation, which is one reason why they hesitate even to look at unsolicited manuscripts. They

have been known to destroy an entire edition if a suspicious-looking similarity was discovered in time, while the composers themselves are equally meticulous in changing any passage that suggests even unconscious copying from a recognizable source.



POR some reason our courts have consistently overlooked the fact that the majority of these claims are pure nonsense, usually based on a few notes that create the effect of similarity to the average listener. A few judges have had the courage and common sense to dismiss a musical infringement suit without even hearing the defense, when the plaintiff's argument was clearly ridiculous. Occasionally a would-be suer has been persuaded that he is both legally and ethically wrong and would be wise to drop his claim.

But in too many cases a judge (and sometimes a jury) is willing to listen solemnly for days at a time to "testimony" that means absolutely nothing. Apparently one or two "experts" can generally be found, willing to risk their reputations by making statements that are obviously untrue. Actually whatever similarities they point out are clearly coincidental as a rule. With only seven different notes in the diatonic scale (A-G), the same patterns of melody are bound to appear automatically.

IN DECIDING any questions of copyright infringement, the law demands not only a striking similarity, amounting to identity over a "substantial" part of the music, but insists also that "contact" or "access" be proved, since mere melodic, rhythmic and harmonic parallels could so easily be accidental.

The few cases that have been decided against defendants have dealt with either an entire piece of music or so extended and important a passage as to imply conscious or unconscious copying, usually also with clear proof of defendant's familiarity with plaintiff's music. Anything less than this should not be permitted to waste a court's time or the tax-payers' money. But the racket still goes on! >>>

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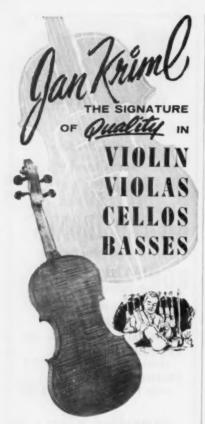
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CLASSROOM TEACHERS AND MUSIC SPECIALISTS

(Continued from page 112)

stage. The response by the specialists to the request was gratifying; many seemed to feel a sense of professional responsibility in helping our teaching candidates grow in confidence in their ability to share musical experiences with children in the classroom. In addition, the writer made visits to all the classroom sponsor teachers so that they would be aware of this emphasis.

In the regularly scheduled general meetings of the student teachers with the student teacher co-ordinator and supervisors, prior to the time the students departed for their quarterly teaching assignments, the writer was given time to explain what was expected of them in the area of music. Specific recommendations with regard to procedure were outlined:

- a) Arrange for an early appointment with the music specialist.
 Become acquainted with such things as the philosophy of the school with regard to music education and the facilities available for classroom teachers.
- b) Observe the specialist at work in your classroom; do not leave the room during this visit.
- c) Remember that the music teacher expects you to seek him out when you need help. Find out what procedure is followed by classroom teachers to receive assistance.
- d) Some of you will be fortunate enough to work with a teacher who is active in classroom music teaching. You will get valuable assistance from her; however, you should contact the specialist early as part of your routine. Notwithstanding your classroom sponsor's guidance, it will be valuable experience for you to learn to work with a special teacher.

Late in the spring semester of 1957, the author made a survey to discover the degree of effectiveness of the program begun the previous fall. Results of this study indicated that it would be profitable for the college and the music teachers if a meeting could be arranged to dis-

cuss pressing problems which had arisen. Thus in late October a luncheon meeting at the college was set to which all the music teachers in our co-operating schools were invited. The broad purpose of the meeting was to provide an opportunity for a pooling of ideas and experiences of the teachers and college staff members out of which basic objectives and procedures might be outlined.

Since the music teachers had had little orientation in the objectives and content of the academic background of the students, the head of the education division and the chairman of the music department spoke briefly concerning this aspect. The student teacher co-ordinator outlined the student teaching program so that they might see how the music phase of the students' experiences fit in with the entire practicum. Perhaps the most valuable portion of the meeting relative to the stated purpose was the time taken up by a special panel composed of music consultants in representative co-operating schools. The panel defined and discussed issues specifically related to the student teachers in their institutions.

Author Moderates

The meeting concluded with a general discussion by the entire gathering, moderated by the author. At this point, each teacher brought up relevant issues and questions directed at the panel members and the college representatives in an effort to resolve some of the problems they encountered in their role as special advisers.

At this writing, we are continuing with the basic program as it was begun in the fall of 1956. The writer makes on the average of two visits a week to co-operating schools. Because of the infrequency of these visits, time spent in this manner is generally limited to discussions with the specialists, the classroom sponsor teachers and meetings with the cadet teachers. Occasionally it is possible to observe a student teacher in action; as time goes on and the pro-

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gram becomes better established, it would seem that more time should be set aside for observation purposes.

Initiative and guidance for the development of this aspect of student teaching does not come solely from the music department. It is a cooperative venture in that the college supervisors are constantly appraising the work of the students in the special areas and giving counsel when necessary. Without help and the cooperation of the student teaching co-ordinator, the program would lose much of its effectiveness. Growth in this direction depends a great deal not only on keeping this desirable relationship but also on nurturing and developing it.

As far as we know, among colleges where the basic plan of operation in the student teaching year is similar to ours, this provision for training in music teaching is unique. It is readily apparent to even the casual observer in the elementary schools that teacher training institutions should place more emphasis on the education of classroom teachers in music. We feel we have taken a step in the right direction in meeting these needs. We are interested, naturally, in developing new ideas and techniques within our framework to increase the effectiveness of our method, and we invite suggestions and comments from persons who may be involved with this area of teacher training.

April I has been named as the deadline date for participation in the 26th annual Tri-State Music Festival for orchestras, bands, choruses, drum corps, ensembles and solos, March 18 is the deadline for applications for membership in the Tri-State Orchestra, Band or Chorus. Last year nearly one thousand outstanding students from 18 states were selected to rehearse and concertize under the direction of twelve of America's leading musical direc-

The Silver Anniversary Tri-State Music Festival held in 1957 drew more than 10,000 students from 18 states. Correspondence relative to Tri-State should be addressed to Dr. Milburn Carey, Manager, Tri-State Music Festival, Box 2068, University Station, Enid, Oklahoma.

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Commence of the Commence of th

"HE LOOKED TERRIFIC"

(Continued from page 26)



lieve what they were seeing, and they certainly didn't believe it would last.

Later in the year, the band staged a money-making drive so it could purchase new uniforms. Unfortunately. Will misplaced some of the money he had raised. There were those who said he had carelessly lost it and others who said he probably took it for his own use;-but the

deficit was made up and the accusers looked slightly stricken.

The band worked long and hard to make the several thousand dollars it took to buy those uniforms. But the glorious day of delivery came and everyone was excited beyond words,-eager for the spring festival to come so they could show off their "new look." There was never a prouder group of students. But none will remember that festival as well as I, for when I viewed those polished kids in their hard-earned uniforms, I caught a glimpse of Will standing with his chest out and giving an appearance of pride akin to that of an army general. Will and that tuba looked terrific. They shone like the finest gold. >>>

A new, comprehensive Organ Workshop program has been announced by The Baldwin Piano Company. This new activity will be under the direction of Hildegard Sill, nationally known in this field. Location and dates of the Baldwin Organ Workshops will be announced in the near future.

Mrs. Sill, who has an extensive background in organ teaching, both group and private, began her musical career at the age of 5, studying piano with her mother, a piano teacher. While still in her early teens, she began study of the pipe organ and violin; her formal music training was at Bush Conservatory and Chicago Musical College.

Mrs. Sill is one of the original pioneers in organ instruction for beginning music students, and has personally taught over 5,000 pupils. She instituted the class method and workshop technique of organ teaching and has written or edited more than 35 books on organ instruction and organ music.

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MUSIC TEACHER'S NOTE

Dear parent, I admit defeat; Your daughter's good to look at, neat, Co-operative, charming, clever-But a musician? Never, never!

-Florence Willner

CO-OPERATION IN STAGE PRODUCTIONS

(Continued from page 115)

Hammerstein musicals. Here, those interested in drama handled the dialogue leading to solos or choric numbers, and the chorus members did the singing;—it was simple to produce and most entertaining.

As if I hadn't found enough proof from my survey and my own experience, I have further attempted to market some of these original musicals with my partner. In the many inquiries we have had concerning these productions, the same problem exists. Once they have seen the material and read the score, return letters tell us that the music teachers are not familiar enough with dramatic technique to chance such an undertaking; or that they would not get the co-operation needed from the "far-too-busy drama departments."

Community Aid

The answer to this problem lies with the individual schools, but can be inspired and helped to a more positive conclusion from the outside with the aid of Universities and Teachers' Colleges and even of P.T.A.'s and some other community groups. Whether these groups help actively or suggest college courses for the student studying to be a music or drama teacher, or whether they sponsor such productions as fundraising opportunities to fatten the scholarship drive, and thereby bring these two departments together, I strongly feel that communities are missing an excellent opportunity to provide another positive outlet for their children.

This problem could easily be a major topic on the informative agendas at the speech-drama conventions which are held by the thousands each year on the national. state, county and local levels. Ditto for the music conventions! There might even be some value in having each of these groups include one another in their respective conventions. This would certainly be a step in the right direction. Perhaps the answer lies with the school administrators. It would be an easy enough task for them to bring these groups together-and other groups for that

matter-at least once a year, in one gigantic co-operation program.

It took many years of crusading to get music on the level it deserves in the high school curricula. Speech and drama have yet to realize this satisfaction. Neither has reached the heights of possibility and, in my own opinion, neither will until they become allied in the common goal of not only furthering two magnificent arts, but also of exercising the tried

and true theory that two heads are always better than one.

Robert F. Egan, director of the Music School of New York's Henry Street Settlement, announces three evening performances of Wolf-Ferrari's comic opera, School for Fathers, on March 7th, 8th and 9th. These staged performances are presented through the joint efforts of the Opera Workshop Department and the Music School Orchestra at the Playhouse, 466 Grand St.

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ANTIDOTE TO "ROCK 'N' ROLL"

(Continued from page 84)

are Oh, What a Beautiful Morning and Surrey with the Fringe on Top. One of the girls plans to sing the first at an amateur show at school in a few weeks. For that, we'll have to buy a popular version of the sheet music, providing a piano accompaniment. Her part is all ready.

Did our daughters listen to, and learn, the songs of Ado Annie, the "gal who cain't say 'no' "? Of course,

by a process of osmosis! But they understood that this character and her songs are there to provide extra humor, when the show is staged; so Ado Annie's songs aren't delivered as solos by our juveniles!

But, what a rich source of tunes and lyrics to intrigue the young child can be found in Carousel, The King and I, My Fair Lady, Finian's Rainbow and South Pacific, if one

is a bit selective! These songs have the "glamour" needed, to counteract the purely primitive beat of rock and roll, which at present tends to reach ever lower in the age echelons, potentially a threat to the musical tastes of the younger children. So helpful has our experiment with n usical comedy been that we already are trying to decide which recording of this type to purchase next. The children, now alert to the possibilities, pick out the songs of this kind which they do hear on some of the better TV shows, and say, "Let's get My Fair Lady next,-we just heard that song from it, called On the Street Where You Live!" We listen carefully, for another birthday is coming up! >>>

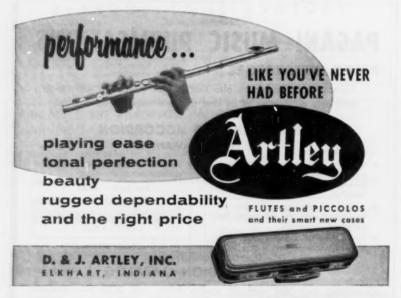
TEACHER'S ATTITUDE

(Continued from page 55)

day afternoon. At no time did I recite for more than one minute. Yet we all know that the only time that a teacher is sure of whether or not a student knows his subject is while he is reciting. Any of the musical organizations demand recitation every time a teacher calls for recitation. This gives them an experience in assuming the full responsibility for the job and, at the same time, compels the student to be prepared for that recitation. We've covered three major objectives of education and the best proof is the fact that these youngsters have been able to demonstrate in public that they have experience in the operation of these objectives. Does this answer your question?"

All of the group around that table agreed that the music educator is obligated to explain the educational advantages of instrumental music to other members of the faculty.

In many cases the music educator is alone. He may have critical fingers pointed toward him, but if he is in a position to explain and promote the educational value of his activity, then he has adopted an attitude that will not only help him but will help more children. You, as a music educator, are vital in this program of giving children the experiences that only a musical program can offer. Let's make our attitude, toward our associates, toward our classes and toward our children, build a greater music education program.



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WOMEN CAN PLAY IN ORCHESTRAS

(Continued from page 66)

such as the Philadelphia Orchestra, the Philharmonic-Symphony Society of New York or the Boston Symphony," says Mrs. Foote, "and the financial rewards are few. Even in the major orchestras, members work in their line in the off season and most of them teach as well."

But that shouldn't discourage girls from planning an orchestral career, for the country is peppered with some two hundred and thirty symphony orchestras as well as twenty or more so-called "little" orchestras. The average number of players in the California Women's Symphony alone is fifty members, with an expansion possibility of one hundred.

Yet, since there seem to be so many cons for the young girl who aspires to this type of career, why should she even think of embarking on such a financially unrewarding life? The answer is a difficult one. Why does the artist paint, or the poet write poetry? They know that nothing much in the way of money is likely to come to them unless they happen to be touched with genius.

Both Mrs. Foote and other members of symphony orchestras, male and female, gave these answers to such questions:

"Why does a mountain climber climb? He has to. He loves it and can't leave it alone. It is drudgery sometimes, but he goes on. To please whom? Himself, I guess."

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O N Monday, April 7, at the Dinkler Plaza Hotel in Atlanta, Ga., a one-day Piano Tuner-Technician Workshop will be held. This will be conducted by piano factory experts from several National Piano Manufacturers Association member companies. The meeting will be sponsored by the NPMA in co-operation with The Piano Technicians Guild.

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"I like the atmosphere of musical culture so necessary to my happiness, which I can find nowhere else. Our country is becoming more and more music-conscious. We now have more symphony orchestras than all of Europe. We hope for that ideal state where the arts are recognized as a basic part of a nation's stature."

"Playing an instrument allows me to express myself. It is good for the soul and rests the mind. Every human being feels this need strongly."

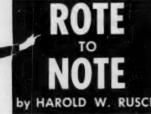




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Dover Publications, Inc., of New York City, has rendered music teachers and students a valuable service by reprinting Charles Burney's General History of Music in a two-volume, \$12.50 edition. Written by an intimate friend of Samuel Johnson, this classic, which is recognized as one of the most interesting and detailed histories of music, provides a remarkably clear and comprehensive coverage of musical history from ancient times to Burney's period in the late 18th century. It includes a study of all types of music-secular and sacred, instrumental and vocal, operatic and symphonic-with information during each period on musical notation and publishing, musical theory, musical forms, innovators in theory, great composers, important and typical pieces of music, instruments, performers and performances. These volumes, edited and corrected by Frank Mercer, contain over 2,000 bibliographic footnotes, an appendix with a memoir of Burney and a selection of his letters, hundreds of musical examples and 35 illustrations of ancient musical instruments.

The School of Music of the University of Southern California will present a cycle of the most significant late operas by Giuseppe Verdi, extending over five years and culminating in a Verdi Festival in 1963, the 150th anniversary of the composer's birth, Dean Raymond Kendall has announced.

Included will be Otello, Falstaff, Macbeth, Simon Boccanegra, Aida, and La Forza del Destino. All works will be done in English.

The first opera to be presented will be Don Carlos, to be staged and conducted by Walter Ducloux, chairman of the SC opera department, May 2, in its first performance on the West Coast.



SONATA ON A STAIRWAY

I passed one evening as you were playing,

And for a moment hovered near. Without a single thought of staying, I leaned on the balustrade to hear. But in that moment a great storm took me.

Sudden and strong in a vast embrace. Waves of the sea rose up and shook

Swept me away from the time and place.

By the mighty breath of the music carried.

To summits and towering crags I

And rested there as the music varied, In endless fields of eternal snows.

Then swiftly descending the lofty mountain.

Over the cliffs in a showering spray, I found myself by a bubbling fountain

That rose where the verdant meadows' lay.

And there, as I dreamed I could wander forever,

Happy with music swirling around

Like the voice of love that is silent

Sudden and startling, stillness found

That was the end, and my soul returning

Found me still on the darkened stair, But my whole being with joy was burning.

While echoes trembled and lingered -M. Albertina

Hans W. Heinsheimer has been appointed Director of Publications for G. Schirmer, Inc., New York music publishing firm, according to an announcement by Rudolph Tauhert, President. Mr. Heinsheimer started work in music publishing in Vienna in 1923, later coming to the United States, where he was associated with the firm of Boosey & Hawkes, In 1947 he joined the Schirmer organization as director of their symphonic and operatic department.

Always active as a public speaker and writer, Mr. Heinsheimer is the author of two books, Menagerie in F Sharp and Fanfare for Two Pigeons, both published by Doubleday, and of many articles.



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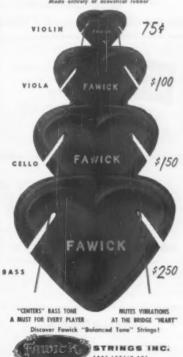
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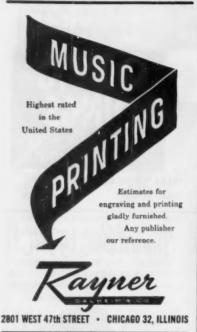
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BALANCED EDUCATION

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HOW shall we face the present challenge to education? This is no time for a "business as usual" attitude for education any more than for our military establishment or other vital phases of American life. Nor is it a time for an abrupt upheaval or complete reorganization of our balanced program of education for all.

Reappraisal from the elementary schools thru colleges and universities is in order. Proper education in science and mathematics for students at all educational levels is of unquestioned importance, but other studies are equally essential. The foundation of our educational system, built thru generations of experience, is a balanced program of education in all the major disciplines of learning.

Our system of education seeks to develop citizens who can and will make intelligent choices in a free society. We shall need mathematicians and scientists to explore new frontiers. We shall need business and labor leaders who can make our economic system work. We shall need legal minds and public administrators who can operate a government of free men in a complex technological age. We shall need doctors and nurses for health of body and mind.

We shall need musicians, ministers, artists, poets, and novelists who can serve the spiritual and esthetic aspirations of a free people. We shall need persons with many other kinds of talents. And, above all, we shall need qualified educators to teach all the pupils who will enter these callings.

We shall have all the human resources to supply these needs if we identify the special talents of all our boys and girls and provide opportunities for their full development.

All of our people, regardless of vocation, must be citizens who will guard and promote the basic principles of our free society. Each worker, whatever his field, will be a better citizen and a better specialist if his education is balanced. Some understanding of the social sciences and the arts will contribute to the stature of the scientist or the mathematician. Some understanding of the role of the physical and natural sciences in modern society is essential for all our

citizens. Many leading scientists have spoken in behalf of the humanities and the arts of a balanced curriculum for our schools.

Much good can come from the current evaluation of our educational program. On the other hand, much harm can result from a hasty or ill-considered approach. The principal studies now represented in our schools were not lightly introduced. The curriculum of our American schools has been developed in response to the unique needs of all the children and youth in our American society. Any changes have been authorized by boards of education.

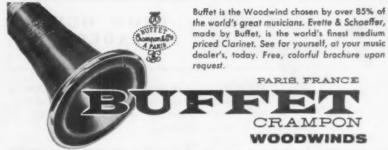
The present turn of events requires that citizens, board members, administrators, and teachers re-examine the existing program of studies. There should be searching evaluation as to how the principal fields of learning can best serve the purposes of our free society in this critical era. It is here that the admonition against a "business as usual" attitude applies with real force.

In our current attention to Soviet developments, we must be concerned with the intellectual capacity of the Russian people in fields other than science. Now, as in the past, music and the theatre are receiving considerable attention in Russia, Some of the outstanding composers and conductors, performing groups, and artists are being sent to countries thruout the world. To the World's Fair in Brussels in 1958 will be sent some of their best music and ballet.

Our citizens must be prepared intellectually, physically, technically, morally, and esthetically to understand and work with the other peoples of the world. A narrowed program of education will not so equip them. . . .

As our technology develops ever more machines to perform work, there will be increasing leisure time for individuals to use in self-development as human beings and in the performance of their responsibilities as citizens. A well-balanced program of education will help them to take advantage of this new opportunity. Let's keep our balance in education.

Dr. Ginger, NEA President, is Dean of the College of Education, University of Kentucky, Lexington. This material is reprinted by permission from the NEA "Journal", and is distributed by MENC.



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FROM OUR READERS

JUST read Philip L. Shields' article titled The Entertaining Choir (Music Journal, Jan. 1958). This is music education? A music director is called upon to organize an ensemble program for the entertainment of civic organizations etc. He wants to organize an ensemble that will really "wow" them. His principal casually remarks that he has heard an "unusually fine" vocal group on T.V. and would like to see a performing group of that type in his school. The director organizes a small, select group from his 96-voice high school choir for the performance and propagation of popular music. Immediately the height of musical achievement of these young students is that of becoming members of this popular ensemble.

This is not a matter of starting on the prevailing level of music appreciation and lifting it, gradually, to higher echelons;—it is a matter of total capitulation to the musical heritage of the juke box—and yes, television.

I am not such a purist that I do not appreciate the need for popular music in its proper context. My students perform popular music quite regularly. However, if we would elevate the musical concepts of our communal public (and our students) we will send our ensembles out to civic organizations etc. with a dignity and purpose more in keeping with our educational ideals. I dare say that there are hundreds of musical compositions for small ensembles which are culturally sound, and which will be appreciated even by less culturally enlightened school administrators and civic organiza-

Mr. Shields' article may possibly have an adverse influence upon the educational perspectives of our younger, less experienced music educators. If this influence becomes too widespread, I'm afraid that much of our music education in the United States is going to become real cool, man, cool!

-A. R. Lambson Cornell, Washington (EDITOR'S NOTE: The following letter came to MUSIC JOURNAL addressed directly to Philip L. Shields.)

READ your interesting article, "The Entertaining Choir," in Music Journal. I liked your idea of a small, select group singing popular music. It really is the answer to the problem of providing music for public groups.

I was wondering if you would be so kind as to send me a list of the numbers you have found to be most effective. . . . Success to your Choral-

eers. Thank you.

-Mrs. David Amstutz Wooster, Ohio

HAVE read and enjoyed the Music Journal and 1957 Annual. I would like to offer some suggestions to fulfill some of our needs. There seems to be a need for easy symphonic orchestrations for vocal S.A. selections that could be used for performances. We have a good orchestra of limited playing experience. We would like to have S.A. music with orchestral accompaniment. There are many S.A. numbers, but not with easy orchestra accompaniment.

Also, on a high school level, there is very little suitable material for concert performance for junior orchestral groups with limited playing experience (1 yr.), also violins in 1st position. There are several Junior orch. folios. We have most of them. However, separate concert numbers with interesting titles, and of greater length, should be made available.

There also seems to be a need for suitable operettas for high school, S.S.A., with easy orchestra accompaniment. Most of the operettas for girls' schools are either too simple or childish in plot or too sophisticated.

I would appreciate it very much if you could make these suggestions to the proper staff of arrangers. Thank you very much,

> -Leonora Belsito Brooklyn, N. Y.

THE January number of Music Journal contained fine messages, such as Music for Fun, but Not a Joke by A. L. Redner; also Are We "Training" or "Educating" Musicians?, by Herbert Cecil; and American and European Audiences stood out. Success to it and you all.

The 1957 Annual is a very fine compilation of so many valuable subjects and musicians' lives. I did not know we had so many. One is my very special favorite, John Powell. Art and the Expression of Life, as he wrote it, is a book I have

-Mrs. William Krull Steilacoom City, Washington

I HAVE read the many books and writings of your editor, Sigmund Spaeth, through the years, but cannot understand why I have never come in contact with such an excellent music journal as yours.

I have read carefully every article in this excellent sample copy which you kindly sent me and find the reading matter so versatile and covering such a range that it will be most useful in our Studio here for years to come. Therefore I take pleasure in enclosing my son's check for \$5.00, for which please send us two years' subscription.

I am looking forward to years of valuable reading for myself and my students here in our Studio because your *Journal* will be on the tables.

> -J. B. Francis McDowell Columbus, Ohio

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